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BEING

A BIOGRAPHICAL HISTORY OF ART IN FRANCE, FROM THE EARLIEST PERIOD TO AND INCLUDING THE SALON OF 1882.

BY

LOUIS VIARDOT

AND OTHER WRITERS.

EDITED BY WM. A. ARMSTRONG.

VOL. I.

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LIST OF PHOTOGRAVURES AFTER PAINTINGS.

VOLUME I.

TITLE.	ARTIST.	LOCATION OF THE ORIGINAL.
BLANCHE BARETTA	LOUISE ABBEMA	Theatre Comedie-Française, Paris.
TERRACE OF THE VILLA DORIA PAMFILE	AUGUSTE ANASTASI	Gallery of the Luxembourg.
YOUTH	JEAN-ERNEST AUBERT	Museum of Laon, France.
SARAH BERNHARDT	JULES BASTIEN-LEPAGE	Theatre-Français, Paris.
FORTUNE AND THE CHILD	PAUL-JACQUE-AIMÉ BAUDRY	Gallery of the Luxembourg.
PERSEUS AND ANDROMEDA	CHARLES-ÉDOUARD DE BEAUMONT	Salon of 1866.
THE CAPTAIN'S SHARE	CHARLES-ÉDOUARD DE BEAUMONT	Gallery of the Luxembourg.
THE GARDEN OF MONSIEUR LE CURÉ	ÉTIENNE PROSPER BERNE-BELLECOUR	Salon of 1875.
MARGARET TEMPTED	JAMES BERTRAND	Salon of 1876.
MARGARET BETRAYED	JAMES BERTRAND	Salon of 1878.
COCO'S LAST RATION	PIERRE-MARIE BEYLE	Salon of 1878.
MASSACRE OF THE MAMELUKES	ALEXANDRE BIDA	Gallery of the Luxembourg.
THE CASTLE TERRACE, XVTH CENTURY	JOSEPH-CELESTIN BLANC	Salon of 1869.
PLOUGHING IN NIVERNAIS	ROSA BONHEUR	Gallery of the Luxembourg.
THE BIRTH OF VENUS	WILLIAM-ADOLPHE BOUGUEREAU	Gallery of the Luxembourg.
PROMENADE IN THE STREET OF TOMBS, POMPEII	GUSTAVE-RODOLPHE BOULANGER	Gallery of M. Leon André, Paris.
THE DAY OF BAPTISM	GUSTAVE BRION	Salon of 1875.
WAITING	ULYSSE-LOUIS-AUGUSTE BUTIN	Salon of 1875.
PORTIA: SCENE FROM "MERCHANT OF VENICE"	ALEXANDRE CABANEL	Salon of 1881.
THE ENGLISH PROMENADE AT NICE	JOSEPH CASTIGLIONE	Gallery of the Prince of Saxe-Coberg, Vienna
EPISODE IN THE SIEGE OF NAUMBURG	JAROSLAV CERMAK	Salon of 1876.
A GOOD POINT OF VIEW	VINCENT CHEVILLIARD	Salon of 1871.
SMOKE AFTER VESPERS	VINCENT CHEVILLIARD	Salon of 1872.
POOR LOVE	FRANÇOIS-CLAUDIUS COMPTE-CALIX	Salon of 1870.
MARIE TOUCHET	PIERRE-CHARLES COMTE	Gallery of M. Leroy, Paris.
LES CONFETTI	PIERRE DE CONINCK	Salon of 1873.
THE WOMAN AND THE PAROQUET	GUSTAVE COURBET	Salon of 1866.
MANON LESCAUT	P.-A.-J. DAGNAN-BOUVERET	Collection of Hon. H. P. Morton, New York.
EMBARKATION OF MANON LESCAUT	CHARLES-ÉDOUARD DELORT	Gallery of M Lefevre, Chateau de Chamant,
THE PASSING REGIMENT	ÉDOUARD DETAILLE	Corcoran Gallery, Washington. [France.
THE MARSEILLAISE HYMN	GUSTAVE DORÉ	Salon of 1870.
CHARITY	L.-ÉDOUARD DUBUFE	Salon of 1844.
MADAME CROIZETTE	CAROLUS DURAN	Theatre-Français, Paris.
RETURN OF THE FISHERS AT LOW TIDE	FRANÇOIS-NICOLAS-A. FEYEN-PERRIN	Salon of 1880.
THE WARM HAND	JOSÉ FRAPPA	Salon of 1876.
FALCON CHASE IN ALGERIA	EUGÈNE FROMENTIN	Gallery of the Luxembourg.
THE DAY OF THE FETE	JULES GARNIER	Gallery of Mr. Richardson, Glasgow, Scot.
THE TRIBUTE TO THE MINOTAUR	AUGUSTE GENDRON	Gallery of M. Courtin, Paris.
THE TWO AUGURS	JEAN LÉON GÉROME	Salon of 1861.
ALCIBIADES AT THE HOUSE OF ASPASIA	JEAN-LÉON GÉROME	Salon of 1861.
THE WALL OF SOLOMON	JEAN-LÉON GÉROME	Salon of 1868.
PHRYNE BEFORE THE TRIBUNAL	JEAN-LÉON GÉROME	Salon of 1861.
THE PLAIN OF THEBES	JEAN-LÉON GÉROME	Salon of 1857.
THE ABDUCTION OF AMYMONE	FELIX-HENRI GIACOMMOTTI	Gallery of the Luxembourg.
THE GOD-MOTHER'S GARDEN	FIRMIN GIRARD	Gallery of Mr. T. H. Howell, Brooklyn.
EPISODE IN THE SIEGE OF SARAGOSSA	JULES GIRARDET	Gallery of Mr. James Galbraith, Glasgow, Scot.
THE DEVISA	PIERRE-FRANÇOIS-EUGÈNE GIRAUD	Gallery of the Luxembourg.
THE CONJURATION	PIERRE-PAUL-LÉON GLAIZE	Gallery of the Luxembourg.
HERCULES AND OMPHALE	MARC-CHARLES-GABRIEL GLEYRE	Museum of Neufchatel.
PRESENTING THE TROPHY OF THE FOOT	JEAN-RICHARD GOUBIE	Gallery of Mr. J. H. Stebbins, New York.

LIST OF WOOD ENGRAVINGS AFTER PAINTINGS.

VOLUME I.

TITLE.	ARTIST.	LOCATION OF THE ORIGINAL.	
Portrait of Henry II.	*François Clouet*	Gallery of the Louvre	1
Pleasures of the Garden	*Pierre Mignard*	Salon of Saint-Cloud	2
The Last Judgment	*Jean Cousin*	Gallery of the Louvre	2
The Perfect Master	*Eustache Le Sueur*	Gallery of Rohan Chabot	4
Hercules Combating the Centaurs	*Bon Boullogne*	Gallery of the Louvre	8
Susannah at the Bath	*Jean-Baptiste Santerre*	Gallery of the Louvre	10
The Offering to Venus	*Joseph-Marie Vien*	Gallery of Dresden	10
Danjou	*Hyacinthe Rigaud*	Gallery of Versailles	12
Lajoue and Family	*Jacques Lajoue*	Gallery of Versailles	16
Hercules Destroying Cacus	*François Le Moine*	Gallery of the Louvre	18
The Valley of Tempe	*Francisque Milet*	Gallery of the Louvre	20
Game Guarded by a Dog	*François Desportes*	Gallery of the Louvre	20
Cupid Quitting Psyche	*Louis David*	Gallery of the Louvre	20
Death of Virginia	*Guillaume-Guillon Lethière*	Gallery of the Louvre	20
Harbour of Ripetta, Rome	*Hubert Robert*	Gallery of the Louvre	22
Diogenes Throwing Away his Bowl	*Nicolas Poussin*	Gallery of the Louvre	22
Trajan Giving Audience	*Noel Coypel*	Gallery of the Louvre	24
The Sabine Women	*Louis David*	Gallery of the Louvre	24
First Chapter of the Order of the Holy Ghost	*Jean François de Troy*	Gallery of the Louvre	28
Storming of Constantine	*Horace Vernet*	Gallery of Versailles	28
The Bathers	*Claude-Joseph Vernet*	Gallery of the Louvre	30
The Blacksmith at his Forge	*The Brothers Le Nain*	Gallery of the Louvre	32
Venus Binding the Wings of Love	*Eliz.-Louise Vigée-Lebrun*	Gallery of the Louvre	32
Pygmalion and Galatea	*Anne-Louis Girodet-Trioson*	Formerly in the Sommariva Collection	32
Bonaparte, as First Consul	*Jean-Baptiste Isabey*	Gallery of the Louvre	32
Belisarius	*François Gerard*	The Hermitage, St. Petersburg	36
Education of Achilles	*Jean-Baptiste Regnault*	Gallery of the Louvre	36
Entrance of Henry IV. into Paris	*François Gerard*	Gallery of the Louvre	38
Napoleon on the Battle-Ground of Eylau	*Antoine-Jean Gros*	Gallery of the Louvre	42
Justice and Divine Vengeance Pursuing Crime	*Pierre Prud'hon*	Gallery of the Louvre	44
The Raft of the Medusa	*Theodore Gericault*	Gallery of the Louvre	44
Monastery by the Mediterranean Sea	*Louis-Auguste Comte de Forbin*	Gallery of the Louvre	48
The Return of Marcus Sextus	*Pierre-Narcisse Guerin*	Gallery of the Louvre	50
Locusta Trying Poison on a Slave	*Xavier Sigalon*	Museum of Nimes	50
Assassination of the Duke of Guise	*Paul Delaroche*	Gallery of the Duke d'Aumale	52
Entrance of Alexander into Babylon	*Charles Le Brun*	Gallery of the Louvre	52
Arrival of the Reapers in the Pontine Marshes	*Leopold Robert*	Gallery of the Louvre	56
The Death of Roland	*Achille-Etna Michallon*	Gallery of the Louvre	58
Don Quixote and Sancho Panza	*Alex.-Gabriel De Camps*	Gallery of Baron Gustave de Rothschild, Paris	62
The Sleep of Endymion	*Anne-Louis Girodet-Trioson*	Gallery of the Louvre	62
Evening	*Jean-Baptiste Corot*	Museum Bruyas, Montpellier, France	64
Lion Devouring a Goat	*Eugene Delacroix*	Gallery of the Luxembourg	66
Charles V. at the Monastery of Saint-Just	*Joseph-Nicolas Robert-Fleury*	Gallery of M. Émile Pereire, Paris	66
Claude, N. Poussin, and G. Poussin in the Roman Campagna	*Jean-Baptiste-Auguste Leloir*	Salon of 1861	70
Stella at Rome, in 1608	*Claudius Jacquand*	Salon of 1877	70
A Sea Port at Sunset	*Claude Lorraine*	Gallery of the Louvre	72
The Spring at Neslette, Normandy	*Émile Van Marcke*	Gallery of Mr. Alex. Brown, Philadelphia	72
The Inn in the Forest	*Jean-Louis-Ernest Meissonier*	Gallery of Sir Richard Wallace, Paris	74
The Order of the Day	*Jean-Louis-Ernest Meissonier*	Gallery of Mr. W. H. Vanderbilt, New York	74
A Spartan's Education	*Louis Mussini*	Gallery of the Luxembourg	78
Rome in its Decadence	*Thomas Couture*	Gallery of the Luxembourg	80
Orpheus	*François-Louis Français*	Salon of 1863	82
Arab Cavalier Starting for the Fantasia	*Henri Regnault*	Salon of 1867	82

A COMPLETE HISTORY OF FRENCH ART.

PORTRAIT OF HENRY II.
From the original by Clouet in the Gallery of the Louvre.

The modern French School of painting so incontestably leads the van of contemporary art, that to select it as the topic of an illustrated work needs no excuse and no explanation. To make a theme of an art-nationality now in the full career of success, with masters honored the world over, and monuments accepted as standards everywhere, might be considered somewhat humiliating for an American writer, whose compatriots have not yet conquered the attention of the earth at large by their success in the craft of design. But rightly considered, the topic is encouraging. French art started amid the same deprivation of works of Greek sculpture, of gems and vases and museum-curiosities, of galleries filled with Cimabues and Bellinis and Durers, as American art. It began with the absence—perhaps a healthy absence—of any models but natural objects, any traditions but what might be called autochthonic experience. Much more than America, France was a sort of intellectual backwoods when it began to breed painters.

Nor do I know any more quaintly fascinating and stimulating experience than to go through the mighty galleries of sumptuous paintings in the Louvre,—past all the Rubenses and Veroneses and the like,—to commune awhile with the early genius of Clouet. I have lingered long in that pinched-up corner of a pinched-up room, to inspect him. With one's eye still shaking in one's head from the strong vibrations given to it by the color-pieces of the Venetian school, one comes upon the little group of his pictures—rigid, timid, minutely picked-out in detail, almost without light and shade on the flesh, deprived of the sense of life and motion, with staring, beady eyes and frozen attitudes, with the painted gems and pearls in their golden settings, all made out, fraction by fraction, almost like the chasing of the jeweler's tool, with cast-iron velvets, and satins of hammered tin,—smooth, ignorant, conscientious and soulless, like Chinese portraits! Yet, when these parchment-like records were perpetrated, Titian had already painted the glowing portrait of Francis I. in an adjacent room, and Leonardo, La Belle Ferronière, his mistress! What an anachronism, the uprising of a set of portraits like missal-paintings, *after* the life-breathing heads of a Titian or a Leonardo were executed! Step over to inspect the last-mentioned

likenesses. The Ferronière has the unquiet watchfulness of expression proper to Leonardo—his balance of the nervous system just ready to start into movement, in fact the full endowment of his intense, but controlled vitality. The Titian, of Francis I., is easy, smiling, lordly, sumptuous, with flesh in full *morbidezza*, draperies sketched and expressed with disdainful ease, a collar of golden links flashing, scintillating, coruscating—expressed by gushes of light, rather than expressed by tool-touches, like the jewelry of honest Clouet.

There are other Titians, other Leonardos, close by, still further endowed with the finished splendour of their genius; but to point the accurate and diametrical contrast, I have availed myself of portrait-works devoted to Clouet's own king and a contemporary, orders presumably given before the orders executed by Clouet, and showing that the French court-painter rose stiff and frozen in the full blaze of summer, just when the hot sap was rushing in the perfect blossoming of the renaissance all around him. No country can be more palpably behind the age, more cold in the hot blast of a contemporary conflagration, than was France, whose position in the arts to-day, leaves classic Italy so far behind. A succinct account of this originator of French oil-painting will now be in order.

FRANÇOIS CLOUET was born at Tours, the city of Rabelais, in the year 1510, when Titian was thirty-three years old, Raphael twenty-seven, and even Correggio, a painter so completely modern in feeling, numbered six years of life. His father, Jehan, (1518–1541) had come over from Flanders, bringing the secret of oil-painting derived from John Van Eyck. The clever and patient Jehan settled in sunny France; forgot the fogs of the Low Countries, astonished the grandees with the rich and viscid colors possible to oil-painting, executed their portraits according to his lights, was made court-painter and *valet-de-chambre* to Francis I., and begat his son François. What tortures his soul experienced by the importation into France of such finished painters as Pinturiccio, Nicolo Abbate, Rossi, and Leonardo, and such jacks-of-all-trades as Cellini, he has left no memoirs to show. Among the native enamel-painters like Bernard Limousin, and modelers like Palissy, he did well enough. He died and left few or no gallery-pictures of uncontested authenticity. But the son, François—named after the great king with fond adulation—is shown at the Louvre in a little galaxy of paintings of quaintest interest. One of them shows a *Court Ball;* it is a precious little chronicle of palace life in the epoch; Henri III., then king is shown, in the tight trunk-hose, the little flying velvet cloak on one shoulder, associated in our minds with the costume of Mephistopheles, and matchlessly goblin-like and piquant: the queen-mother, the proud, bigoted Catharine de Médicis, with young Henry of Navarre, are present at the festivities, and the stiff sixteenth-century dames and spider-legged gallants are going through a formal antique dance. Another little picture shows the *Marriage of Margaret of Lorraine*, sister of the Guises, with Duke Anne of Joyeuse. On a larger scale, though of less size as a picture, is the valuable and evidently faithful portrait of *Charles IX.*, the weak young king who precipitated the massacre of St. Bartholomew. This priceless contemporary document, this unchallengeable portrait by the court-painter, though no larger than the leaf of a common book, has been used by a greater number of modern artists than tongue can tell, as the authority for a quantity of subjects in which Charles and the massacre are to figure; Gallait, for example, has employed it in a blood-curdling picture representing the boyish king, with convulsed features, listening at a curtain while the murders are going on. Other portrait subjects, hung near by, are the likeness of *Henri II.* (see initial), of the *Duke of Guise*, called the scarred, or *le balafre*, of the prudent chancellor *Michel de l'Hopital*, and even a valuable and charming one of *Henri IV.*, as a child—the warrior of the League, whose portrait recurs so many times along with Marie de Medicis in the sumptuous

series by Rubens in the Long Gallery, is seen young, small, timid and queer, in this faithful documentary work by Clouet, and thus serves as a link connecting the embryonic birth of French painting with the fullness of artistic splendour under the brush of the other Fleming. Another of Clouet's portraits in the group is *Elizabeth of Austria*, the queen of Charles IX., a work as minute, delicate, and conscience-stricken as the photograph-like head of her husband; and thus there are eight small miniature works by the faithful court-likeness-taker, by which to estimate him, all together, in an almost unvisited corner of the Louvre collection. Their style is very similar to that of Holbein. French art is so far almost Teutonic—not a breath of Italian freedom has yet come to spoil its virgin stupidity. There is not the toss of a sixpence to choose between the little *Elizabeth of Austria* and yonder Holbein, *Ann of Cleves*, kept as such a jewel in the Salon Carré, and supposed to be the one which beguiled Henry VIII. into taking the lady to wife,—with such an unlucky subsequent repudiation of the "Flanders Mare," when her true appearance became known.

Our François Clouet was the fourth of his family,—born, as was mentioned, in the year 1510, he died in 1574.

While standing before the works of Clouet, with all their faithfulness and limitations, I have frequently been impelled to applaud the native vigor that could withstand so many solicitations, and die with, as it were, the old oil-brush of Van Eyck in the fingers. France was then filling up with foreign art. Francis I., (who died in 1547, just four years after Holbein sank into his unknown London grave) had been especially zealous in cramming his palaces with the novelties of the renaissance. Even before his day, the military expeditions of Charles VIII. and of Louis XII., had introduced the French to the civilization of Italy; and with the campaigns of Francis I., the French dynasties, in person, were successively made acquainted with the whole of the Italian peninsula, from Milan down to Naples, and were inspired with the most fruitful astonishment before the buildings and decorations of the Italian cities. Soon Francis I. brought to his capital the great works which even now remain the criterions —the *Holy Family of Francis I.*, by Raphael; the *Joconde*, by Leonardo; the *Charity*, by Del Sarto. Then began that pregnant counter-invasion by Italy of France, which was to sow the seed of a future civilization. Leonardo went at the bidding of the French monarch, in old age, and with his health in such an enfeebled condition that he could not summon resolution to finish even the *St. Ann and the Virgin*, which exists as a revered embryo in the room of honor in the Louvre. He died in his exile, at Cloux, near Amboise, (May 2d, 1519, after a French residence of three years), where the fragments of his tombstone, discovered but of late years, alone remain to enclose the voice of his message to French art. Del Sarto, too, was an unproductive visitor, staying but for a short time, and then squandering the money given him by Francis, who constituted him the purveyor for purchasing Italian works destined to the embellishment of France. His false and beautiful wife,—the model for the fine *Charity* purchased by King Francis, and still in its proper place in the Louvre—diverted the trust-money and spent it on her pleasures. These two invitations of Francis were barren. But Primaticcio, one of the school of Raphael, went to France for a long sojourn, and worked on the decorations of Fontainebleau, while Nicolo del' Abati finished the frescoes of Primaticcio, and Il Rosso was their intractable coadjutor. The date of Leonardo's visit to France was 1516, (when our tenacious little Clouet was six years old); Del Sarto went thither in 1518; Primaticcio in 1531, Rosso in 1538, and Abati in 1552, while Cellini for much of the same space of time worked there in jewelry, giving a lasting lesson to French disciples of St. Eloi. Leonardo, nor Del Sarto, did not really acclimate themselves or become workers in the country they visited; but the others did. Primaticcio executed a large number of frescoes at Fontainebleau;

though the greater part of those mural paintings, with which Francis I. wished to decorate the palace of his choice, were not finished until after the monarch's death. Owing to jealousy, an ill feeling arose between Primaticcio and the Rosso, or Maître Roux, as the French called him; the latter was painting away with great industry and in full royal favor, when the grudge of Primaticcio formed expression, and the good-natured king sent Primaticcio to Rome to collect antique works of art. While thus employed, the death of Il Rosso left the field clear, and he was recalled to finish some paintings which the decease of the latter artist left uncompleted. Rosso had brought to France a friend, one Francesco Pelligrino; and, while working industriously on the Fontainebleau frescoes, became the loser of a considerable sum of money; he charged the theft upon his friend and assistant Pellegrino, who was accordingly put to the torture, but declared not to be guilty. That he should have accused an innocent man, it is said, caused Rosso such remorse, that shortly afterwards (1541) he died, by putting an end to his own life. Upon this disaster Primaticcio, burying his jealousy in his rival's grave, abandoned the collection of Roman marbles for Francis in Italy, and returned to complete Il Rosso's paintings. The most renowned of Primaticcio's works in France were the scenes from the *Odyssey*, in the Fontainebleau palace,—paintings entirely destroyed in 1738 when the great gallery was pulled down to make room for some new apartments; this Raphaelesque painter enjoyed a French career coeval with Clouet's; died just before him, in 1570, after painting under Henri I., under Francis II. (husband of Mary Queen of Scots), and Charles IX. He was made by Francis, Abbot of St. Martin of Troyes, and given a revenue of eight thousand crowns. His assistant, Abati, helped with these frescoes, painted the *Adventures of Ulysses* and other works from the Odyssey designs of Primaticcio, and died contemporaneously with him in Paris, in 1571. His pictures shared the fate of his master's, perishing in 1738, when the building was removed to make room for some improved architecture. Such fruit-cultivation was going on at the edge of the woods of Fontainebleau—such mounting of sap and bursting of pulp and scattering of seed,—during the very years when dry and faithful Clouet, adhering to the paint-brush transmitted from old Van Eyck, turned out his Holbein-like portraits in the French method.

A life-size Clouet, representing Charles IX., and accurately copying in large scale the one in the Louvre, is in the Imperial Gallery of Vienna, bearing the inscription, "Charles VIIII., très chrêtien, Roy de France, en l'aage de xx ans, peinct au vif par Jannet, 1563."

At the Louvre, besides the masterly portraits of Charles IX. and his queen, of undoubted authenticity, there are several other pictures, attributed with various shades of doubt, to Clouet; three of these represent Francis I. The largest is certainly from the old *cabinet doré* of Fontainebleau, and the earliest inventory attributes it to "Jehannet;" possibly it is by the elder painter of the family, the Fleming; it is painted on a gold background, rubbed over with red. A second, of the same king, was painted on a walnut panel, and removed to a canvas backing in 1828; it was then attributed to Holbein; an analogous portrait is in England, in Lord Ward's collection, assigned to Leonardo da Vinci. A small one, not resembling Francis at all, yet bearing the legend, "François I., Roy de Fr.," is attributed to Jannet in the Louvre Notice of 1841, but is entirely doubtful.

Back of the Clouets, as we regard in perspective the attainments of French taste among the nations, we observe the works of glass-painters and missal-painters, of potters and enamellers, such as Limousin,—whose style matches so well with the contemporary Clouet's. As far away as the history of France extends we can observe some trace of that exquisite fancy, that neatness and elegance of

handiwork, that genius for manipulation, which in its modern development places France at the head of art-production. Emeric David reminds us that even in the time of Charlemagne it was the custom to cover the walls of churches with paintings (*circuitu dextra lævaque, intus et extra*), "in order to instruct the people, and to decorate the buildings. It was in France about the middle of the ninth century, that painters first endeavored to represent the Almighty Father himself in human form, an attempt which was not made in Italy before the thirteenth century, and is not to be found at all in Byzantine painting. Painting on glass for church windows was likewise invented or perfected in France. A great number of French prelates and abbots also decorated their churches and monasteries with paintings of all sorts; amongst these were the bishops Hincmar of Rheims, Hoël of Mans, Geoffroy of Auxerre, and the abbots Angilbert of Saint-Riquier, Ancésige of Fontenelle, Richard of Saint-Venne, and Bernard of Saint-Sauveur.

After the conquest of England by William of Normandy, the French carried the art of church decoration, and a taste for it, into England with Lanfranc and Anselm of Canterbury. Tradition has even preserved the names of several celebrated French painters of the Middle Ages, the greater part of whom were monks, belonging especially to the order of St. Basil. Of this number were Madalulphe of Cambray, Adélard of Louvain, Emule of Rouen, Herbert and Roger of Rheims, and Thiémon, who was also a sculptor and professor of the fine arts. But these crude essays, which did not culminate in a distinctive national style, are not worthy of a lengthened account. French as well as Spanish art, both the pupils of Italy, can only be said to have really commenced after the slow and laborious development of the Middle Ages, when all the knowledge possessed by antiquity sprang out of the soil at one time, and produced the revival known by the name of the Renaissance. The influence which Italy exerted on French painting made itself felt as early as the middle of the fifteenth century—as we have seen, under Leonardo, Del Sarto, Primaticcio, Rosso, and Abati—although it was nearly a hundred years later, before the French school may be said to have commenced.

RENÉ OF ANJOU, Count of Provence, the prince successively despoiled of Naples, Lorraine, and Anjou, and who consoled himself for his political disgraces by cultivating poetry, music, and painting,—this good King René, who was born about 1408, learnt painting in Italy, either under Il Zingaro at Naples, when disputing the crown of the Two Sicilies with the kings of Aragon, or under Bartolommeo della Gatta at Florence, when forming an alliance with the Duke of Milan against the Venetians. "He composed," says the chronicler Nostradamus, "several beautiful and elegant romances, such as *La Conqueste de la Doulce Merci*, and the *Mortifiement de Vaine Plaisance*, but he loved painting in particular with a passionate love, and was gifted by nature with such an uncommon aptitude for this noble profession that he was famous among the most excellent painters and illuminators of his time, which may be perceived by several masterpieces accomplished by his divine and royal hand." In the Cluny Museum there is a picture by René, which, although not worthy of being called a "divine masterpiece" of the period that had produced Fra Angelico da Fiesole and Mesaccio, is yet valuable and remarkable. The subject is the *Preaching of the Magdalen at Marseilles*, where tradition asserts that she was the first to proclaim the Gospel. In the background, and in Chinese perspective, is the port of the old Phocian colony; in the foreground is the audience of the converted sinner, in which René has introduced himself with his wife Jeanne de Laval. The scene is well conceived, clear and animated. René died in 1480.

JACQUEMIN GRINGONNEUR painted packs of cards, to afford Charles VI. an easy amusement in the lucid intervals which his madness allowed him. Gringonneur has been called the inventor of cards;

but this invention—which is also attributed to another *ymaigier*, Nicolas Pépyn—belongs to a much earlier period; it dates back as far as the thirteenth century.

JEHAN FOUQUET, born at Tours between 1415–1420, painted the portrait of *Pope Eugenius IV.* at Rome, and studied the Italian artists of the time of Masaccio. His works, or at least those of them which remain, are to be found at Munich, Frankfort, and in the large library at Paris; they are composed only of manuscript ornamentation, so that Fouquet is merely a superior *ymaigier*.

JEAN COUSIN, was born at Soucy, near Sens, about 1500. Unfortunately, he was more occupied with painting church windows than with his easel; and, as he devoted a part of his time to engraving, to sculpture, and even to literature, he has left but a small number of pictures. The principal of these is a *Last Judgment*, and it is doubtless the similarity of subject rather than of style or manner, which has given its author the name of the "French Michelangelo." Although it was the first picture by a French artist which had the honour of being engraved, this masterpiece of Jean Cousin was for a long time forgotten in the Sacristy of Minimes at Vincennes. It has now found a worthy place in the Louvre. As far as a number of small figures assembled in an easel picture can be compared to the gigantic figures covering the wall of the Sistine, so much may Jean Cousin be said to resemble Michelangelo. The whole is harmonious, although powerful and terrible; the groups are skilfully formed and varied; the nude figures, a new thing in France, are well studied and well rendered, and these merits of composition and drawing are enhanced by a warm Venetian coloring, and still more so, by a unity and symmetry of thought which is wanting in the model. As Michelangelo finished his celebrated fresco in 1541, it is probable that Jean Cousin treated this vast subject at a later period, for he would have been able before leaving France to become acquainted with the *Last Judgment* of the Vatican by copies or engravings, amongst others, that by Martin Rota. But his version of the same subject was at least a very free one, composed of different details, and with a totally different spirit running through it. Jean Cousin lived to be nearly ninety years of age.

MARTIN FRÉMINET, the son of a painter, was born at Paris in 1567. After a long sojourn in Italy, he brought back with him the taste which prevailed there at the close of the great age, a little before the foundation of the Carracci school. Leaving the calm and simple beauty which Leonardo da Vinci, Raphael and Correggio had taught, he adopted, like the mistaken imitators of Michelangelo, an ostentatious display of the science of anatomy, and a mania for foreshortening. At the same time his great pictures in the Louvre—both the *Venus waiting for Mars*, who is disarmed by Cupids, or *Æneas abandoning Dido* by order of Mercury—are remarkable for several reasons. In the first place, because, after the small figures of François Clouet and Jean Cousin, he painted his figures the size of life, and also, that, after a long and continuous series of sacred subjects, he produced a mythological scene. Henry IV. appointed Fréminet painter to the court, and commissioned him to decorate the ceiling of the chapel at Fontainebleau. Fréminet died at Paris in 1619.

SIMON VOUET, the son of a painter, was born in Paris in 1592 (?). He had been, from his earliest youth, remarkable for his precocious talents; and after fourteen years' residence at Rome he carried with him the lessons of the Carracci school to Paris. In his great composition, the *Presentation in the Temple*—in the *Entombment*, the *Madonna*, the *Roman Charity* (a young woman feeding an old

man), we trace clearly the influence of the Bolognese school, although he possesses neither the profound expression of Domenichino, the elegance of Guido, nor the powerful chiaroscuro of Guercino. The style of his masters is impaired by poorness of design and insufficiency of coloring—in short, by too much haste; for Vouet, who soon became the first painter of Louis XIII., to whom he gave lessons, overwhelmed with honors and laden with orders, accepted labors beyond his power to perform. Pictures for churches or palaces, portraits, ceilings, wainscotings, tapestry, all were undertaken in order to keep the work from others; and in this universal monopoly, his early talent, instead of increasing with riper age, continually decreased. We must do him the justice to add that it was his lessons and example which taught Eustache Lesueur, Charles Lebrun, and Pierre Mignard; and that thus, like the Carracci, he was greater through his pupils than through his own works. Vouet died in Paris in 1641.

JACQUES CALLOT, the son of a noble family, was born at Nancy in Lorraine in 1592. He was an enemy to all discipline, and, in order to give free course to his fancy, fled from his father's house in the train of a troop of mountebanks. Entirely occupied with etching according to processes of his own invention—his *Beggars, Gipsies, Nobles, Devils* and scenes descriptive of the *Miseries of War*, Callot finished but a very small number of paintings. Thus, while he has left fifteen or sixteen hundred engravings, both large and small, we have not met with more than two pictures bearing his name, the *Military Execution*, at Dresden, and the *Village Fair*, at Vienna; both are on copper, with very small figures, and such pale coloring that at the first glance one is not favourably impressed. Callot's talent has remained so thoroughly *sui generis* that he has had no descendants. He was a great artist, who has no place in the history of the fine arts, even of his own country. He died at Nancy in 1635.

NICOLAS POUSSIN, the prince of the French school, was born at Andelys in Normandy in 1594. He was descended from a noble family of Soissons, who lost their property in the civil wars. His father served under Henri IV. An admirable example of the power of natural taste, Poussin, who was almost without a master, remained a long time without a patron. Braving poverty, although twice interrupted by it on his way to Italy, he at length reached Rome on foot and almost destitute. Here his talent was first developed before the masterpieces of past ages; and although at a subsequent period the king recalled him to Paris, in order to add the lustre of a great painter to his own fame, Poussin soon tired of the annoyances caused by the Court painters and the Court fools, and went back to his dear hermitage at Rome, which he did not again leave—not even bequeathing his ashes to his native country. There, in solitary study, and always avoiding, with a force of judgment in which he is scarcely equalled, the bad taste of his country and of his time, he progressed step by step towards perfection. Poussin has been called the *painter of intellect;* this name is just, especially if it be meant to convey the idea that Poussin can only be understood and admired by high and cultivated intellects.

The only reproach which the traducers of Poussin in the French school have been able to bring against him is, that he is wanting in grace. Certainly in the execution of his most usual subjects, he showed rather the gravity and austerity natural to his genius, but he has shown grace, and even playful grace, when it was suitable. To be convinced of this, it is only necessary to examine some of his numerous bacchanalian scenes. Two of his best are in the National Gallery in London. One is a forcible painting, simply called a *Bacchanalian Dance*, but varied and full of pleasant incident; all the figures are in harmony, from the nymph tripped up by the satyr, to the little tipsy children quarreling for the cup into which a bacchante is squeezing grapes. The other, a *Bacchanalian Festival*, although

less finished in execution, is one of the most important works of Poussin, who shared the love of the ancients for this subject. The details are graceful and spirited, and, being perfectly harmonious, form a most charming comedy. Here we see the fat, tipsy Silenus, supported with difficulty by two fauns; there, a gay and animated dance; further off, an insolent ass attacks the haunches of a centaur, who punishes him with a stick for his impudence; then a laughing female satyr endeavoring to ride on a refractory goat. In fact, all the ancient comedy is revived, so that we could almost fancy it a representation of one of those gay and riotous *Atellanæ* brought into Rome from the Campania.

With regard to the other subjects treated by Poussin, Paris has no reason to envy England or any other country, as she possesses his masterpieces. We will first speak of *Poussin's portrait*, by himself, taken, when fifty-six years of age, for his friend Chantelou; the only one which he would have painted if his patron at Rome, Cardinal Rospigliosi (afterwards Clement IX.) had not some time later ordered another. The inscription placed on the tomb of Poussin, *In tabulis vivit et eloquitur*, might also be written over this portrait, for we can clearly trace in it the artist's soul, the nature of his genius, and the character of his works. We find in the modest dignity of his noble countenance a powerful intellect, a strong will, and that great power of application which justifies the saying of Buffon, "Genius consists of a great power of attention."

At the Louvre there are some immense pictures by Poussin, with full-length figures: the *Last Supper*, *Francis Xavier in India*, and the *Virgin appearing to St. John*. His only painting of this size out of France is the *Martyrdom of St. Erasmus*, the pendent in St. Peter's at Rome to the *Martyrdom of San Processo*, by his friend Valentin. But these large pictures are by no means the greatest works of Poussin. Loving to restrict a vast subject to a small space, Poussin seems to wax greater as his difficulties increase, and his best works are certainly simply easel-pictures.

Having now come to the real domain of Poussin, we may classify his works by their subjects, or, as he himself said, by *modes*. He designated by this name, in the manner of the Greeks, the style, colour, measure—in fact, the general arrangement of a picture according to its subject. The religious compositions are taken from the Old and New Testaments. Among those from the former, we must notice the charming group of *Rebecca at the Well*, when Eliezer, Abraham's messenger, recognizes her among her companions, and offers her the ring; *Moses exposed on the Nile* by his mother and sister; *Moses saved from the Water* by Thermutis, the daughter of Pharaoh; the *Manna in the Desert*, a scene admirable in the grandeur of the whole, and the interest of the details; and lastly, the *Judgment of Solomon*.

We must also class amongst the Old Testament subjects the four celebrated pendents named *Spring*, *Summer*, *Autumn*, and *Winter*, but which are far better known by the names of the subjects chosen to represent the seasons allegorically. Spring is typified by *Adam and Eve in Paradise*, before their fall; summer, by *Ruth gleaning in the field of Boaz*; autumn, by the *Return of the Spies from the Promised Land*, bringing back the wonderful bunch of grapes, which two men can scarcely carry; winter, by the *Deluge*. There is no need of any word of explanation or praise for this picture; it was Poussin's last work; he was seventy-one years of age when he painted it, and he died soon afterwards.

Amongst the subjects taken from the Gospels and from the Acts of the Apostles, we must call attention to the *Adoration of the Magi*, the *Repose in Egypt*, the *Blind Men of Jericho*, the *Woman taken in Adultery*, the *Death of Sapphira*, the *St. Paul caught up into the Seventh Heaven*. But Poussin did not confine himself to biblical subjects, which he treated with philosophical freedom and in a purely human character; he also, like all the great masters, treated subjects from profane history, as the *Will*

of Eudamidas, in England, and the *Rape of the Sabines*, at Paris; he entered the regions of pure mythology, as may be seen by the *Death of Eurydice*, and the *Triumph of Flora*, at Paris. He also treated sometimes of allegory, for instance the *Triumph of Truth*, which he left, as a proud homage to his own genius, when he quitted France, a victim to envy, without hope of return. Lastly, he penetrated, as we have already seen, into the licence of bacchanalian scenes. But whatever he undertook, or from whatever source his subjects were taken, Poussin was always an historical painter.

He was so even in his landscapes, as if he had no idea that nature could be represented alone and without man. When, by the power of his genius, he has revived one of the primitive landscapes trodden by the gods and heroes, he brings into it the giant *Polyphemus*,

"Sur son roc assis,
Chantant aux vents ses amoureux soucis;"

and when he is painting a landscape in the vicinity of Athens he introduces the figure of the cynic philosopher *Diogenes* throwing away his bowl as superfluous on seeing a boy drink out of his hand. When he wishes to show, in the smiling and pastoral *Arcadia*, the image of earthly happiness, a tomb amongst the flowers reminds us that life must have a termination. Certainly, in this career of historical landscape painting, Poussin was preceded by Annibale Carracci and Domenichino, but he carried it much further than they did.

There is not, perhaps, in any school of painting, a master the mere sight of whose works is more capable of explaining the three words so difficult to define, though so often repeated—style, composition, and expression. For style we may examine the *Ravissement de St. Paul*, when, in his ecstacy, "he heard words unlawful for a man to utter." This magnificent group, crowning a delicious landscape, reminds us, by the grandeur of the figures, of one of the masterpieces of Raphael, the *Vision of Ezekiel*. The almost inexplicable science of composition may be studied in the *Rebecca*, and *Moses saved from the Waters*: it is carried to the greatest height in the *Shepherds of Arcadia*, a charming pastoral, full of deep poetry and touching morality. To surprise the secrets of movement and expression, we have only to look at the *Judgment of Solomon*, the *Woman taken in Adultery*, the *Blind Men of Jericho*. For the union of these different and superior qualities of painting we must come to the *Deluge*, where art may be seen to perfection.

Poussin died at Rome in 1665, and was buried in the church of San Lorenzo.

DUGHET, (GASPAR), called **Gaspar Poussin,** was born of French parents in Rome in 1613. The great Nicholas Poussin married Gaspar's sister, and Dughet became, under the instruction of his brother-in-law, an excellent landscape painter. His subjects are usually taken from the picturesque country in the neighbourhood of Rome. He died in that city in 1675. There are six of his best works in the National Gallery, London.

DUBOIS, (AMBROISE), born at Anvers in 1543, died at Fontainebleau January 29, 1614, according to the Registers of the parish of Avon, and the 27th day of December, 1615, according to the inscription on his tombstone.

The name of his preceptor is unknown, but when he came to Paris in 1568 at the age of twenty-five, he was then known to be an expert, his productions having obtained for him great popularity. He was employed at Fontainebleau, as well as the Louvre, and obtained from Henry IV. the positions of painter-

ordinary and king's *valet-de-chambre*. Naturalized in 1601, and appointed painter to the Queen Marie de Medicis in 1606, he afterwards worked at the Luxembourg under the regency of that princess. Ambroise Dubois was interred in the Church of Avon, a village situated at the end of the park of the Castle of Fontainebleau, and his tombstone is still to be seen. He instituted a school of painters who resided at Fontainebleau. Among his most esteemed pupils were, besides his two sons, Jean and Louis Dubois; Paul Dubois, his nephew; Ninet, (Flemish), and Mogras of Fontainebleau. Of the numerous works which Ambroise executed at Fontainebleau, nothing remains but a few paintings in the high chapel of St. Saturnin, the sequel of the paintings of the History of Théagène and of Chariclée, and a few of the History of Tancrède and Clorinde, which had been executed for the apartments of the Queen, Marie de Medicis. The Gallery of Diana, entirely decorated by this artist, was destroyed during the Empire; but a few fragments of his paintings, placed on canvas and repainted under Louis Philippe, have been restored at the Castle in 1840. About the middle of the XVIIIth century, the grandson of Fréminet allied himself to the grandson of Ambroise; from this alliance originated a family who adopted the name of Dubois de Fréminet. Jean Dubois, (first of that name), painter to the king obtained in survivance of his mother, widow of Ambroise, the care of the paintings executed by his father, at the Castle of Fontainebleau, a position which brought an income of 1,200 livres. December 26, 1635. Louis XIII., accepting the resignation of his painter, Claude de Hoëy, who had the care of the paintings and of the old tableaux of the chambers, parlors, galleries and closets of Fontainebleau, gave this new charge in survivance and at a salary of 1,200 livres, to Jean Dubois, his *nephew*, without prejudice to the first appointment, which he kept. Letters patent, dated October 26, 1644, limited Jean's occupation to the sole charge of the paintings of Ambroise, his father, reducing at the same time his salary to 1,000 livres. July 14, 1651, his former charge was restored, and again placed him on the increased pay he had received at first, and to which was added, at an additional salary of 200 livres, the care of the Chapel of the Trinity, painted by Fréminet, entrusted since October 26, 1644, to his brother Louis; finally the porter's-lodge to the stables of the Queen, at the same castle, was also placed in his charge. He died at Fontainebleau, in 1679, aged seventy-seven years. Louis Dubois, other son of Ambroise, received by Letters Patent of October 26, 1644, the maintenance of Fréminet's works in the Chapel of the Trinity at Fontainebleau, for which services he received 200 livres, but having on July 14, 1651, conferred upon him the pension of 2,000 livres which Fréminet, fils,—his half brother on the mother's side—enjoyed, and who had died, he resigned in favour of his brother Jean. Jean Dubois, (second of that name), son of Jean (the first), was also porter to the stables of the Queen, under Louis XV., and is found comprised among the officers on the muster-roll of the castle of Fontainebleau, (commissioned February 21st, 1674), for the survivance of the charge possessed by his father, of the maintenance of all the paintings at the castle and its dependencies. It seems that the salary had been much reduced in later years, as it appears in the following extract taken from the Report of Accounts at the Royal Buildings in 1673: "To Jean Dubois, painter, having the care and cleaning of the paintings, frescoes as well as those in oil, both ancient and modern, in the parlors, apartments and closets of the castle of Fontainebleau, the sum of 600 livres for his salary for the year 1673, to the care of restoring those damaged and cleaning the frames of said paintings, and to furnish wood, charcoal and brushwood to burn in said parlors, apartments, galleries and closets, wherein are contained the said paintings, for the purpose of their preservation." He died at Fontainebleau, in his forty-ninth year. Louis Dubois, brother to the last-mentioned, was also painter-ordinary to the king at Fontainebleau, and Porter to the House of Fountains. He died at the above-mentioned castle, April 12, 1702, aged fifty-six.

BLANCHARD, (JACQUES,) born at Paris in September, 1600. Died in the same city in 1638. Was pupil of Nicolas Bollery, his uncle, painter to the king. At the age of twenty he went to Italy, but stopped at Lyons four years, working under the tutorship of Horace le Blanc; went to Rome in October, 1624, remaining there eighteen months, from whence he journeyed to Venice, where he made a special study of Titian's works, after a two years' stay, spent some time in Turin and Lyons before establishing himself in Paris. Here he painted for his reception at the Academy of Saint Luc, a *Saint John in the Island of Patmos*, which established his reputation. Blanchard had the faculty of working with great facility, and his *Holy Families* were much sought after. Most of his works have been destroyed, still, quite a number have been engraved and are to be found. Gabriel Blanchard, son of Jacques, born in Paris in 1650, died April 30, 1704, pupil of his uncle, Jean Baptiste Blanchard, was known as *Blanchard the nephew.* Jean Baptiste Blanchard, known as *the uncle*, an elder brother of Jacques, historical painter, born in Paris in 1595, went to Italy with his brother, was received Academician June 30, 1663, and died April 5, 1665, without leaving anything worthy of note.

PERRIER, (FRANÇOIS,) surnamed le Bourguignon, (the Burgundian), painter and engraver, born at Saint-Jean-de-Lorne, (in Burgundy), in 1590, died at Paris, in July 1656.

To ascertain the place of his birth, as well as the date of his death, we will follow the intelligence furnished by the Register of the Academy, observing in the meantime, however, that Guillet de Saint-Georges, who has written of that artist an historical memoir, claims that he was born at Mâcon. Félibién and Guérin, perpetual secretaries of the Academy, both give him Salins (in Franche-Comté), as birth-place, and the last above-mentioned adds that he died in May, 1650. Perrier was the son of a jeweler, but an irresistible inclination for painting prevented him from embracing his father's calling. While very young he left his parents and went to Lyons, where he executed a few paintings for the Chartreux. Desirous of studying the works of Italian artists, he submitted to dire necessity in order to obtain the necessary wherewithal to accomplish his project, and for this purpose consented to lead a blind man, who was going to Rome. In the city he entered a painter's establishment—a dealer in paintings—who had him copy those of the best masters. Lanfranc, with whom he became acquainted, employed him, and he was greatly benefited by the advice he received. After remaining for a length of time at Rome, he returned to France in 1630, stopped at Lyons, and made a great number of paintings at the *Chartreux;* then traveled by way of Mâcon, where his two brothers were living, one a painter, the other a sculptor. The works which he executed in those cities began to establish his reputation. Finally he came to Paris, and painted after the designs of Vouët, but seeing that this artist obtained nearly all the large works, he returned to Italy. It was during this stay he engraved that collection of antique statues, better known than his paintings. After remaining ten years in Rome, he returned to Paris, where he established himself permanently, and accomplished some masterpieces. He was one of the ancient twelve, who founded the Academy of Painting and Sculpture, opened February 1, 1648. Among his pupils, Le Brun and his nephew are the most noted.

STELLA, (JACQUES,) born at Lyons in 1596, died at the Louvre, April 29, 1657.

The Stella family originated in Flanders. Jacques was only nine years old when his father, François Stella, returning from Italy, died very young at Lyons, where he had established himself. Jacques Stella manifested early a strong and great disposition for the arts. At twenty he went to Florence, and the Grand Duke, Côme de Medicis, after having employed him decorating at the feasts celebrated in honour of the marriage of his son, Ferdinand, made him an *attaché* of his court, gave him a lodging

and granted him a pension, similar to that which he was giving to the celebrated engraver, Jacques Callot. Stella, after a seven years' stay at Florence, went to Rome in 1623, accompanied by his brother, François Stella, a painter, inferior to himself. He remained twelve years at Rome, studied the antiques, made numerous large and small paintings, and was intimate with Poussin, whose style he tried to imitate. His pupils were George Charmeton and Antoine Bouzonnet, *alias* Stella, his nephew, who followed entirely in his style.

HIRE or HYRE, (LAURENT DE LA), painter and engraver. Born at Paris, February 27, 1606, died December 28, 1656.

Hire's father, Etienne de la Hire, who had followed the profession of painter, and executed some fair specimens in Poland, taught him the first lessons in drawing, made him learn the rules of perspective, architecture, and sent him to Fontainebleau to study the works of the great masters collected there. He copied after Le Primatice, whom he greatly admired, and executed several designs in the style of that master. He spent some time at the school of Lallemand, a painter then in high repute, after which he painted a great number of masterpieces, was employed by Cardinal Richelieu and other notables, by whom his works were in demand. He was, in 1648, one of the twelve who founded the Royal Academy of Painting and Sculpture, and who took the title of "*Anciens*," and exercised the functions of professors. During the last days of his life he became possessed of a great fancy for painting landscapes embellished with architectural designs, and small easel paintings, of a careful execution. De la Hire had for pupils Chauveau, an engraver of merit, and his eldest son, named Philippe, born March 18, 1640, died April 21, 1718, who studied painting but a short time, and applied himself exclusively to astronomy. He became Royal Professor, and held also a similar position at the Academy of Sciences. Hire's works have been engraved by Chauveau, Rousselet, Boulanger, Daret, Lasne, de la Court and Faitorne. He had a younger brother, named Louis, who was a talented painter, so says Mariette.

FRESNOY, (CHARLES ALPHONSE DU), painter and writer, born at Paris in 1611, died in the village of Villiers-le-Bel, near Paris, in 1665.

His father, who was an apothecary, desired he should study medicine, but young Du Fresnoy soon abandoned a vocation for which he had no taste, and gave his whole attention to the study of the ancient languages, mathematics and painting. During two years Perrier and Vouët were his guides. He went to Italy in 1633; and, deprived of all means of support, painted at Rome, various ruins and architectural pictures, to enable him to live. After sojourning two years in that city, his "studio-mate," Mignard, from Vouët's, met him; the two friends delighted finding each other, lodged together and lived in common. Du Fresnoy, a less practical painter than Mignard, but more erudite, devoted himself to poetry, and commenced his Latin poem on painting, entitled, "*De Arte Graphica*," which he completed some years after. This didactic poem, which has done more to establish Du Fresnoy's reputation, than his paintings, has been translated in French, by De Piles, his friend, and also into several other languages. He went to Venice and remained there eighteen months, then sent for Mignard; the two friends worked together for seven or eight months. Mignard returned to Rome and Du Fresnoy to Paris; executing a number of paintings while living with his friend Mr. Potel in that city, he, after Mignard's return, took lodgings with him, nor did they separate until a short time previous to his death, when he removed to his brother's house. Absorbed in the composition of his poem, Du Fresnoy has only produced some fifty paintings in all, including the copies made after Titian and the other masters. He had no pupil, and only one engraving is known to have been made from his designs, by François Poilly, and that is *Leander Swimming across the Hellespont.*

COURTOIS, (JACQUES), surnamed "*The Burgundian,*" painter and engraver, born at St. Hippolyte (Franche-Comté), in 1621, died at Rome, November 14, 1676.

His father, Jean Courtois, who was a painter, gave him the preliminary instruction of the art. At fifteen he went to Italy, and at Milan became the friend of the Baron Vatteville (a Burgundian like himself), who was *mestre-de-camp* to the king, followed the army for three years, sketching the battles, marches and sieges in which he took part. From thence he journeyed to Bologna, and entered the studio of Jerome, a painter, native of Lorraine, became acquainted with Guido, who was so much pleased with his works, that he took him in charge and gave him valuable advice. L'Albane, also became his friend, and shortly after he traveled to Florence, and Sienna, and then to Rome. He was received in the Convent of *Ste Croix-en-Jerusalem*, and in one year painted several historical pieces, which won him the praises and friendship of Pietre de Cortone, and Pierre de Laar. He had not, to this time, confined himself to any particular style, when the sight of the *Battle of Constantine*, at the Vatican, revealed to him his real vocation. After seven years of married life, he lost his wife, daughter of the Florentine painter, Orazio Vajani, and was suspected of poisoning her. About 1655 he retired with the Jesuits, and became one of them, painting several pieces of sacred subjects for their convent. He has often signed his name in Italian, *Giacomo Cortese.* He was known to Italian authors as "il padre Jacopo Cortesi." Guillaume Courtois, painter and engraver, was a brother of Jacques, born in 1628, died at Rome, in 1679. Besides Guillaume, Jacques had another brother, a monk and a good painter, whose first name is unknown; nothing is known, biographically, of him; his paintings were for the cloisters belonging to his order.

COYPEL, (NOEL,) painter and engraver, born at Paris, December 25, 1628, died in the same city, December 24, 1707.

Coypel's first studies were made with Poncet, a painter at Orleans, who was a pupil of Vouët. Coypel, when fourteen, left him to enter the studio of Quillerier (or Guillerié). He made rapid progress, and although but eighteen, was employed at the decorations which were being prepared for the Opera of Orpheus. Charles Errard, who had charge of the decorations which were being executed at the Louvre, employed him, and from that time he invariably received a share of the king's orders. It was in this manner, he, in 1655 painted several pieces for the king's apartments, the Louvre, and Cardinal Mazarin, the ceiling of the queen's apartments, at the marriage of Louis XIV., and a number of other important works. Being extremely busy, he deferred his reception at the Academy, from the 6th of September, 1662, (when he had presented himself for admission), to March 3, 1663, and gave his presentation-piece, *The Murder of Abel*, a long time afterwards. He was appointed adjunct-professor in 1664, and professor March 1st of the same year; worked at the Palais-Royal, and obtained, in 1672, lodging at the Louvre, and was appointed, under Colbert's superintendence, director of the Academy of Rome. He was admitted April 13, 1673, to the Academy of St. Luc. He was subsequently elected adjunct-rector, July 2, 1689, and Rector, July 1, 1690; director of the Academy, August 13, 1695, in the stead of Pierre Mignard, deceased, and again Rector in 1702. At seventy-seven he undertook the fresco work at the Church of the Invalides. This difficult and painful work was the cause of the long illness, of which he died on the eve of Christmas, which day would have been the anniversary of his birth.

The Louvre contains of his works the following:—

Solon upholding the Justice of his Laws against the Objections of the Athenians.

Ptolemy Philadelphus Liberates the Jews, as a token of gratitude for the translation of the Holy Books by the Seventy.

Trajan holding Public Receptions.

Foresight of Alexander Severus, in causing a distribution of wheat to the Roman population, during a famine.

FOSSE, (CHARLES DE LA), born at Paris in 1636, died in the same city, December 13, 1716. His father, who was a jeweler, employed Chauveau, draughtsman and engraver, to instruct him in the first elements of design. Young De la Fosse then entered at Le Brun's studio, where he remained until twenty-two years of age, went to Italy, studied Raphael, and the antiques, and copied the *Sacrifice of Mass at the Vatican*, which he sent to the celebrated amateur Jabach, and made several drawings which his father showed to Colbert, superintendent of buildings, who was so well pleased with them that he obtained for him the king's pension to continue his studies in Italy; on his return to France, after spending some three years in Venice, he painted a number of remarkable works: pictures, frescoes, ceilings, etc., etc., in churches, the castles at Versailles, Meudon, and elsewhere. He was received at the Academy, June 23, 1673; was appointed adjunct-professor, September 2, on his picture, *The Abduction of Proserpine by Pluto*, which was a masterpiece, and became professor, October 6, 1674; counsellor-ancient professor, January 26, 1692; director, April 7, 1699; adjunct-rector, July 2, 1701; rector, July 24, 1702; chancellor, September 28, 1715; He painted Lord Montague's palace in London, assisted by Rousseau and Baptiste Monnoyer, in the flowers and the architecture of this great undertaking. Delighted by the work, George III., who had twice visited him while working, proposed to have Hampton Court decorated in like manner, but he was unable to avail himself of the generous offer of this sovereign. His works have been reproduced by Thomassin, Chatillon, Ch. Simonneau, Audran, P. Picart and Ch.-N. Cochin, who has engraved the paintings of the dome of the Invalides. He exhibited at the salons of 1699 and 1704.

CORNEILLE, (MICHEL), called the Elder. Painter and engraver, born at Paris in 1642, died at Gobelins, August 16, 1708.

He was the son of Michel Corneille, one of the ancient twelve of the Academy of Painting. At an early age his father taught him to copy intelligently the works of the great masters; He won a prize for painting, was appointed pensioner at the school of Rome; but he soon left the Academy, to have no restraint to the study of antiquities and of paintings, which pleased him best. The Carrachii were his favorite masters. Upon his return from Italy he was admitted to the Academy, September 19, 1663. His presentation picture was *The Apparition of the Lord Jesus Christ to St. Peter, after His Resurrection, on the border of the Sea of Tiberias*, now in the Museum of Rennes. He did quite a number of pieces, among which were, a painting offered by the jeweler's association to the Church of Notre Dame, copied in tint for Mignard, whose daughter he had expected to marry. Finally he painted for the king at Versailles, Trianon, Meudon and Fontainebleau, and was employed for a long time, with his brother Jean Baptiste and other young men, by Jabach, the famous amateur, in reproducing a part of the drawings contained in his magnificent collection, copies, which, according to Mariette, he would sell as originals. He had but one pupil, Desormeaux, who did him but little honour. MICHEL CORNEILLE, (father of the preceding), painter and engraver, born at Orleans in 1603, died in Paris, July 16, 1664. Brought to Paris by Simon Vouët's reputation, who was first painter to the king, he placed himself under his instruction and became one of his best disciples, and married one of his nieces. He was one of the twelve artists who in 1648 founded the Royal Academy of Painting and Sculpture, and called themselves, the ancients.

COLOMBEL, (NICOLAS), born at Sotteville, near Rouen, in 1646, died in Paris, May 27, 1717.

It has been wrongfully stated by biographers that he was the pupil of Eustache le Sueur, from the fact that he was only nine years old when that celebrated artist died, in 1655. Colombel journeyed to Italy, remaining in Rome for a long time, studying with assiduity Raphael and Poussin's works, of which he only and ever remained a cold imitator. Having achieved success with some of his paintings in Rome, he was received at the Academy of St. Luc in 1686. In 1692 he sent four paintings to Paris, to become known, and arrived himself in that city in 1694. Pierre Mignard, then first painter to the king and director of the Royal Academy of Painting and Sculpture, caused him to be received Academician, March 6, 1694. He gave for his reception picture, *The Loves of Mars and Rhea*, He was nominated adjunct-professor, August 27, 1701, and professor, June 30, 1705. The king employed him at various works at the Menageries of Versailles and Meudon. He has also made several paintings for churches, and portraits. Colombel, wished to imitate Poussin, whom he had taken as model; he died without having even wished to make a pupil, nor have any one to help him. Claude Dufloc and Michel Dossier have engraved several of his compositions. He exhibited in the salons of 1699 and 1704.

HALLÉ, (CLAUDE-GUY), born at Paris in 1651, died in the same city November 5, 1736.

His preceptor was his father, Daniel Hallé. He won the first prize at the Academy in 1675, (the subject of the composition was the *Transgression of Adam*). He was received Academician December 28, 1682, on a painting of the *Re-establishment of the Catholic Religion in the City of Strasburg.* He obtained successively the grades of adjunct-professor, September 26, 1693; professor, July 24, 1702; adjunct-rector, May 6, 1730; rector, May 30, 1733. Made a number of wall paintings, but few easel ones. Hallé was interred at Saint Sulpice. His works have been engraved by Edelinck, Thomassin, Charles Simonneau, and exhibited in the salons from 1699 to 1704. Daniel Hallé, the father, died at Paris in 1674, at an advanced age. The date of his birth is not recorded, but it is known that he served an apprenticeship of five years at Rouen in 1631, under Robin Bunel. Daniel Hallé has produced a number of notable paintings. Noel Hallé, son of Claude Guy Hallé, born at Paris September 2, 1711, died June 5, 1781. His father was desirous of his studying architecture, but the great taste and ability displayed by him for painting, soon won the case in his favour. He obtained the second prize at the Academy in 1734, on a painting of *Delilah cutting Samson's hair*, then, in 1736, the first bronze—the subject of the competition being, *Crossing the Red Sea.* After his four years of pension, spent in Rome, he was ordered to copy for the king several of Raphael's frescoes in the Vatican, which were intended for the manufactory of the Gobelins. On his return to France he was received at the Academy in 1747, admitted May 31, 1748, elected adjunct-professor July 6th of the same year; professor, July 5, 1755, adjunct-rector, September 27, 1777, treasurer the same year, and rector, March 3, 1781.

ALLEGRAIN, (ETIENNE), painter and engraver, born at Paris in 1653, died in the same city April 1st, 1736.

He was admitted to the Academy, October 30, 1677, and gave as his reception piece, a landscape, *The Flight into Egypt.* His style is somewhat analogous to that of Francisque Millet. Gabriel Allegrain, his son and pupil, was born at Paris in 1670, died February 24, 1748, admitted to the Academy, September 26, 1716, on a landscape, also, of *The Flight into Egypt.* He exhibited in the salons of 1737, 1738, 1739, 1740, 1745 and 1747. He was the father of Gabriel-Christophe Allegrain, sculptor to the king, who died in 1795, and whom most authors erroneously state as being the son of Etienne.

BERTIN, (NICHOLAS,) born in Paris, 1667, died in the same city, April 11, 1736.

He was only four years of age when his father, who was a sculptor, died. His brother, also a sculptor to King Louis XIV., and *valet-de-chambre* of the Prince Condé, noticing his taste for drawing, instructed him in the first elements of that art, and after he had attained the age of ten and a half years, placed him with Vernansalle, painter of the Academy. He afterwards entered Jouvenet's studio, then, lastly, that of Bologne. He made such rapid progress under the tuition of this last preceptor, that at the age of thirteen, he took the first prize in painting, which was a gold medal valued at 1,200 livres; his picture represented *The Construction of Noah's Ark.* M. de Louvois, then Superintendent of Buildings, sent him as the king's-pensioner to Rome, where he remained four years, returning to France after having studied for some time the masters of the Lombardy School. He tarried at Lyons, where he painted for a few amateurs, and arrived in Paris in 1689. He was accepted at the Royal Academy of Painting and Sculpture, December 30, 1702, and received as Academician, April 28, 1703, giving as his presentation picture, *Hercules delivering Prometheus.* He was elected adjunct-professor, June 30, 1705, professor, October 26, 1715, and adjunct-rector, May 30, 1733. After the death of Louvois, the Duc d'Antin, who succeeded him as Superintendent of Buildings, caused Bertin to be appointed Director of the Roman Academy; but he declined the position. He worked a great deal for the decorations of Versailles, Trianon and Meudon. He also painted for several churches, and his works were much sought after by the electors of Mayence and Bavaria. Among his pupils Toqué is especially noticeable. His pieces have been engraved by Chereau the younger, N. Tardieu, Duchange, Duflos, B. Picart, Horthemels and N. Cochin. He exhibited in the salon of 1704.

CLAUDE GELÉE of Lorraine, usually called **Claude Lorraine,** was born of very poor parents at Château de Chamagne, a village in the Vosges, in 1600. When quite a lad he was apprenticed to a baker and pastry cook, and before he was twenty years of age accompanied some fellow-workmen to Rome and became the servant of Agostino Tassi, a landscape painter of eminence. It is said that young Claude prepared his master's dinner and ground his colours; at all events, from Tassi he first acquired that love of art which rendered his name so famous. He received lessons also from Sandrart, who was at Rome at the same time. His earliest pictures and etchings bear dates varying from 1630 to 1670. Claude died at Rome in 1682, and was buried in the church of La Trinità de' Monti.

Although he did not resemble Poussin in learning, as he scarcely knew how to read or to sign his name, Claude at all events resembled him in his pertinacity at work, his power of application, and, in his own fashion, by his depth of thought, as well as by his correctness of observation. He also received a surname, the *Raphael of Landscape Painting.* And this surname is for once, appropriate.

Less fortunate than with the works of Poussin, France has not retained the best of Claude's pictures. There was formerly in the Louvre one of his principal works, universally admired and celebrated. It was called the *Ford.* This beautiful picture has perished under the hands of restorers.

Let us see what remains. In the first place, there are two small pictures, in the form of the *lunettes* of Annibale Carracci, a calm *Landscape* and a *Marine piece,* glittering with the rays of the noonday sun, which Claude alone, like the eagle, dared to face; then an interesting view of the *Campo Vaccino* at Rome (that is to say, the ancient forum where the affairs of the world were formerly transacted, now used as a cattle market);—then two pendents, also a *Marine piece* and a *Landscape* of rather larger dimensions, lighted by the rays of the rising sun; then two other still larger pendents—*Marine pieces*—warm and golden in the setting sun. The figures they contain, by the pencil of some of the usual

assistants of Claude—Guillaume Courtois, Jean Miel, Filippo Lauri, or Francesco Allegrini—are intended to show in one the *Landing of Cleopatra at Tarsus*, where she had been summoned by Mark Antony; in the other, *Ulysses restoring Chryseis to her Father.* These two marine pieces are in the style that Claude was especially fond of, in spite, or perhaps on account of, its extreme difficulty, and which belongs especially to him, as no one since his time has dared to practice it; the sea in the distance, shut-in in the foreground by two rows of palaces and gardens, which form a port in perspective, and the sun beyond, low on the horizon, illuminating the surface of the waves which are agitated by the breeze.

These works are worthy of Claude, and suffice to show his claim to be considered the first landscape-painter of the world, or perhaps, more correctly, as the most skilful *composer* of landscapes, the greatest poet of nature, who adorned it with the language which speaks to the eye. Yet these fine works have not the importance of some of those of which France has been deprived. Besides the *Embarkation of the Queen of Sheba* (known as the "Bouillon Claude,") the National Gallery, London, possesses the *Embarkation of St. Ursula*, and another marine piece, a *Seaport at Sunset*, with palaces in the foreground, a wonderful masterpiece; and eight landscapes with figures, representing *Hagar in the Desert; David in the Cave of Adullam;* the *Death of Procris; Narcissus falling in love with his own image*—an exquisite work, a sort of summary of all the familiar marvels of Claude,—and four others.

The Museo del Rey, among nine works by his hand, has two of importance. One shows us an *Anchoret at Prayer* in one of those barren and rocky desert landscapes always given as the retreat of the first Christian hermits, such as St. Paul the Hermit, St. Antony and St. Jerome. In the other picture is seen another victim of voluntary penance, the *Magdalen*, kneeling before a cross supported by the trunk of a tree. This is also a desert, but one more suited for a woman, more gracious and inviting. Between the rocks, where sheets of water fall in natural cascades, and the clumps of trees, which overshadow the valley to which the repentant sinner has retired, a vast horizon is seen, where in the extreme distance there may be seen the edifices of a great town, the sight of which would doubtless make her sigh with repentance and shame. Passing on to St. Petersburg, we find a magnificent series of four pendents, which the Hermitage obtained from Malmaison, with the *Arquebusiers* of Teniers and the *Cow* of Paul Potter. They are called *Morning, Noon, Evening* and *Night.* We will not attempt any insufficient description or superfluous praise; it is enough to say that this precious series of paintings equals the most famous masterpieces at Madrid, Paris, or London.

But Claude is not merely to be found in public museums; many of his pictures are in private cabinets, especially in England, where the great landscape-painter is much admired. We did not see more than six pictures by Claude in Italy—where he passed the whole of his long artistic life, and where he died at the age of 82—while in London alone, we counted more than fifty. By means of her gold, England has obtained nearly all his works, leaving only a few specimens for the rest of the world, The cabinet of the Marquis of Westminster contains as many as the museums of France or Madrid. Two pendents in this collection are the largest pictures known by Claude. This size adds to their intrinsic value. The subject of one is the *Worship of the Golden Calf*, that of the other, the *Sermon on the Mount.* Neither scene is in a desert; both, on the contrary, have all the luxury and splendour of Italian scenery. In the former, the landscape is flat, of immense depth, broken by clumps of trees and sheets of water. One of the assistants of Claude put in the golden calf, adored, not by Jews, but by a small group of people clothed in Grecian costume. In the second, a rock crowned by several trees rises in front of a large plain which extends as far as the eye can reach. Under these trees stands Christ, in the midst of his disciples, and from there addresses to the crowd assembled at the foot of this natural pulpit His won-

derful discourse on human brotherhood. The figures in these two pictures are, in this case, very beautiful, and do honour to the assistant painter, whether it were Filippo Lauri, Francesco Allegrini, Guillaume Courtois, or any other. As for the landscapes themselves, no language could describe the brilliancy of the sky, the beauty of the earth, the scientific aerial perspective, the happy contrast of light and shadow, the majesty of the whole, in short, everything that can delight the eye. "Claude Lorraine," wrote Goethe, "knew the material world thoroughly, even to the slightest detail, and he used it as a means of expressing the world in his own soul."

A series of sketches which he made for his pictures are preserved in a book which he called *Liber Veritatis;* these are now in the possession of the Duke of Devonshire. They were engraved by Earlom in 1777.

VALENTIN, (MOÏSE), was born at Colomiers en Brie in 1600. He attended the school of Simon Vouët for some years, and then went to Italy, where he was a friend of Poussin and of Claude. He died of a fever in 1632. A rival of Ribera in the imitation of the turbulent Caravaggio, Valentin deserted entirely the traditions of French art, and only belongs to the French school from the circumstance of his birth. At the Louvre, in the *Tribute Money*—which is not treated like that by Titian—in the *Judgment of Solomon*—very unlike that by Poussin—in the *Four Evangelists*—far inferior to the *St. Mark* of Fra Bartolommeo—Valentin displays the same incapability as his model Caravaggio of making his works equal to their titles; and, like Caravaggio also, when he treats simple and commonplace subjects, as in his two *Family Concerts*, which appear to be held in very suspicious places, amongst courtesans and *bravi*, he shows wonderful energy and execution. But to judge Valentin justly, and to appreciate the loss art sustained in his early death, occasioned by the excesses of a fiery temperament, we must be acquainted with his better and nobler works, which show thought and reflection; the *Martyrdom of St. Lawrence* in the Museum of Madrid, and the *Martyrdom of San Processo*, in the Vatican. We then see what progress his talent might have made with the example and advice of Poussin, and what certain excellence he would have attained at a riper age.

BOURDON, (SÉBASTIEN), another of the French disciples of Italy, was born at Montpellier in 1616 (?). He received his first education from his father, who was a painter on glass, and when still a boy was taken by his uncle to Paris, where he studied art for some years. At eighteen years of age he went to Italy, and painted both at Rome and Venice. He afterwards returned to Paris, and painted there his celebrated picture of the *Crucifixion of St. Peter*. In 1652 he was prevailed upon to visit Sweden, and executed several important works for Queen Christina. He again returned to Paris and died there in 1671 (?). Without having taken any direct lessons from Poussin during his residence at Rome, Bourdon succeeded, after several attempts in an easier style, in adopting the style and manner of the master, and becoming, like Gaspar Dughet, the happy imitator of the painter of Andelys. Although with less depth and grandeur than Poussin, he possesses his scientific correctness and sentiment.

LESUEUR, (EUSTACHE), the son of a simple artisan, never quitted Paris, where he was born in 1617, and where he died in 1655. Driven from the court by Lebrun, as Poussin had been by Vouët, he lived in voluntary solitude; and it was when shut up in the convent of the Carthusians, where he died so young, that he produced his principal works. He was thus able to obtain the independence necessary for an artist, and could give free scope to his genius. Though he lived but few years, he displayed all the brilliant qualities to which Poussin only attained at a riper age—wisdom, grandeur,

power of expression, depth of thought, and a touching sensibility and tenderness, which sometimes raises him to the sublime.

Lesueur has left all his works at Paris. The Louvre has obtained fifty of these, including all of any importance. There he may be seen from his austere and studious youth to his early death; from the dark and fantastic *History of St. Bruno*, which he commenced in 1647, when thirty years old, to the gay and laughing *History of Love*, which was his last work. Although he modestly gave the title of sketches to the pictures which compose the legend of the founder of the Carthusians, the *History of St. Bruno* forms, as a whole, the *chef-d'œuvre* of this master. Without going into a detailed explanation of these twenty-two pictures, all alike in shape and size, we shall merely direct special attention to the first, the *Preaching of Raymond Diocrès;* to the third, the *Resurrection of the Canon*, who half opens the cover of his coffin, during the service for the dead, to announce to those present that he is lost; to the four following, representing the *Vocation of St. Bruno*, who is calling to his friends to retire from the world, and is directed by a vision of three angels; to the tenth, the *Journey to La Chartreuse*, where St. Bruno is pointing out the place to be occupied by the Convent in the midst of the wildest desert of the Alps (painted perhaps by Patel); and lastly, the twenty-first, the *Death of St. Bruno*, a masterpiece of pathetic expression.

When Lesueur was intrusted with a part of the decorations of the mansion of the president Lambert de Thorigny, the *Salon des Muses* and the *Salon de l'Amour* fell to his share. He had to pass from the Christian to the mythological poem, from austere asceticism to worldly grace; and this complete change of *mode*, as Poussin would have called it, was not too great for his genius. In the six paintings representing the *History of Love;* and in the five pictures in which the nine Muses are grouped, Lesueur merely gave a different direction to his mind, to his scientific combinations, passionate expression, and natural grace. He varied his style without ceasing to be himself.

But between the two extreme *modes* required by the subjects of a series of pictures for a Carthusian convent, and for the sumptuous mansion of a millionaire, Lesueur painted many separate compositions of an intermediate and varied style, although they were all on religious subjects, in which he shows all the fulness and pliancy of his genius. Of these are—the *Descent from the Cross*, the *Mass of St. Martin*, the brother martyrs *St. Gervasius and St. Protasius* refusing to worship false gods. The latter picture, which was painted as a pendent to the works of Philippe de Champagne on the same legend, is as large as the largest works of Lebrun or Jouvenet. To this number also belong two small pictures, *Christ à la colonne* and *Christ bearing the Cross*, which seems to us, as in the works of Poussin, preferable in style and perfection to larger works. The *Preaching of St. Paul at Ephesus*, painted in 1649, and offered to Notre Dame of Paris by the guild of goldsmiths, may likewise be placed here. It represents the apostle of the Gentiles causing the books of magic, the books of *curious arts*, to be burnt at his feet. This has been very rightly placed in the *salle des chefs-d'œuvre*, for it is the masterpiece of Lesueur.

LEBRUN, (CHARLES), the son of a sculptor, was born at Paris in 1619. As he showed a decided talent for drawing, he was placed under Simon Vouët, with whom he remained for some years. He then went to Italy, and under the tuition of Poussin studied the works of the great masters. Shortly after his return to Paris, Lebrun received the patronage of Louis XIV., who made him painter to the court, and director of the Gobelins manufactory. The King also decorated him with the order of St. Michael. Lebrun died in Paris in 1690.

As Velasquez is to be seen in the Museum of Madrid, so Lebrun is to be found entirely in the

Louvre. Twenty-two pictures represent him there, at the head of which stands the *History of Alexander*. This famous series, which was ordered by Louis XIV. in 1660, and which was completed in 1668, is no less important among his works than the *History of St. Bruno* among those of Lesueur. To make known and to popularize this great poem in five cantos—the *Passage of the Granicus*, the *Battle of Arbela*, the *Family of Darius made captive*, the *Defeat of Porus*, and the *Triumph of Alexander at Babylon*—an evident allegorical flattery of the early triumphs of the great Louis. Lebrun had the good fortune to have it engraved by Edelinck and Audran.

The other great paintings of Lebrun, the *Day of Pentecost* (where he has introduced himself in the figure of the disciple standing on the left); the *Christ with Angels*, painted to immortalise a dream of the queen mother; and the *Repentant Magdalen*, which every one calls Mademoiselle de la Vallière; show us once more the official painter suiting himself to his master's tastes like a skilful courtier. He is more natural and true in the *Stoning of St. Stephen*, as well as in the small pictures on profane history, *Cato* and *Mutius Scævola*, works of his youth, which were attributed to the great Poussin. At last when, delivered from the master's eye, he descended from royal pomp and reduced his subjects to small figures, Lebrun seems to ascend in art in proportion as he becomes humble and modest. If any one look at three small pictures representing the *Entrance of Jesus into Jerusalem; Jesus on his way to Calvary;* and a *Crucifixion*, especially the second, which reminds us in its subject of the *Spasimo*, he will find finer and more varied painting, a simpler though not less noble style, and a deeper and more touching expression.

BOULLONGNE, (BON), the son of an historical painter, Louis Boullongne, was born at Paris in 1649. He was much patronized by Louis XIV., who sent him to Rome to study the old masters. He painted many of the decorations of Versailles. He died at Paris in 1717. His younger brother, **Louis Boullongne,** the younger, was also a good painter. He died in 1734.

JOUVENET, (JEAN), the son of a painter, was born at Rouen in 1644. At seventeen years of age he went to Paris, where he quickly rose to fame. He was a pupil and assistant of Lebrun, and followed his style. In old age he lost the use of his right hand by palsy, and, to the astonishment of his brother artists, painted with his left hand the *Magnificat*, now in Notre Dame. Nearly all his pictures were of sacred subjects. He died at Paris, in 1717. Jouvenet's art is theatrical, carried almost to the style of scene-painting. By what other name could we call the enormous sheets of canvas on which the *Miraculous Draught of Fishes*, the *Christ driving the Money-Changers out of the Temple*, and even the famous *Raising of Lazarus*, are described? The dramatic arrangement, the exaggerated expression, the angular drawing, the pale and almost monochromatic colouring, all make his works resemble the decorations of a theatre, only intended to be looked at from a distance and to be taken in at a glance, but which will not sustain a closer examination. It is only fair to add, however, that Jouvenet's less ambitious compositions, such as the *Descent from the Cross*, which he painted for the Convent of the Capucines, and an *Ascension* for the Church of St. Paul, are simpler and calmer in their style, besides being better in every other respect.

SANTERRE, (JEAN BAPTISTE), was born at Magny, near Pontoise, in 1651. He went early in life to Paris, where he studied under Boullongne. His pictures are carefully composed and harmoniously coloured. He died in Paris in 1717.

At the same time that, in order to flatter the pompous taste of Louis XIV., Jouvenet was exaggerating the exaggeration of Lebrun, there was one artist who religiously observed the worship of

the beautiful. This was Jean Baptiste Santerre. Like Lesueur before him, and Prud'hon after him, he escaped from academic tyranny, as well as from the slavery of the court. He sought for real greatness more than for fame or fortune, and found it, far from theatrical effect, in delicacy and grace. Always set aside, almost unknown, and doing scarcely anything but studies, which he destroyed before his death, Santerre, in a tolerably long life, completed but few works, and the Louvre has only succeeded in obtaining one, the modest *Susannah at the Bath*, which seems to make the link in the chain uniting Correggio to Prud'hon. A *St. Theresa* by him is in the chapel at Versailles.

PATEL, (PETER), who was born about the middle of the seventeenth century, is a painter of whom next to nothing is known. His Christian name is, by some, said to be Peter, and by others, Paul. Neither the date of his birth nor that of his death is undisputed. He is supposed to have visited Rome, because he painted scenes near that city. Patel's *Landscapes* are executed in a good imitation of Claude Lorraine, and make one wish that one knew more of the author. Patel had a son, who was also a painter.

To bring into one group the best portrait-painters of the age to which Louis XIV. has given his name, we must go back a few years, and commence with

MIGNARD, (PIERRE), although born in 1612 at Troyes in Champagne, was called the "Roman," because after having studied under Simon Vouët, he passed twenty-two years at Rome. Pierre Mignard was not merely a portrait-painter; he also painted historical pictures and even in the dome of Val-de-Grâce painted frescoes larger in size if not really greater, than that of Correggio in the duomo of Parma. He succeeded the disgraced Lebrun in the office of king's painter; he was ennobled, made a Chevalier de Saint-Michael, a professor, rector, director, and chancellor of the Academy. He even entered into direct rivalry with Lebrun in a *Family of Darius at the feet of Alexander*, now in the Hermitage of St. Petersburg; and in the Louvre we may see the charming *Vierge à la Grappe*, brought from Italy, in which he imitated the style of Annibale Carracci, whilst exaggerating the studied grace of Albani. But the compositions of Mignard, with the exception of this *Madonna with the Grapes*, have not retained their passing celebrity; he is now only remembered by his portraits, to be found in the galleries of many noble families. In the Louvre, where we are surprised to see no portrait of Louis XIV., whom Mignard painted very frequently and at nearly every period of his life except old age, there are a great number of historical portraits, the *Grand Dauphin*, the *Duke of Burgundy*, the *Duke of Anjou*, *Madame de Maintenon*, and *Mignard* himself. In all these works—historical paintings as well as portraits—he displays the same cold correctness, the same skilfulness in the art of flattery, the same care in minute details, carried to the extreme which has made his name a proverb in France, at first in praise, and now in blame; but they also show a lightness of touch and vivacity of colouring which, in that period of systematic abandonment of colouring, easily rendered him the first colourist amongst the court painters of France. He died at Paris in 1695.

LEFEVRE, (CLAUDE), was born at Fontainebleau in 1633. He was a pupil of Lesueur and Lebrun, and painted portraits which remind us of Philippe of Champagne. He visited England in the reign of Charles II., and it is believed that he died in London in 1675.

DE LARGILLIÈRE, (NICOLAS), though born at Paris in 1656, received his early education in art at Antwerp, where his father settled as a merchant. He visited England, and painted portraits of Charles II., James II., and many of the nobility. Louis Quatorze also sat to him. He died at Paris in 1746.

RIGAUD, (HYACINTHE), the son of an artist, was born at Perpignan, in 1659. Rigaud has deserved his name, the *French Vandyck*, at all events through his fertility. Amongst his pictures in the Louvre, *Louis XIV.* figures in the front rank; and *Bossuet*, who seems to be holding a court in his bishop's robes as the chief of the church and the king of eloquence. They are known everywhere, thanks to engraving; for Rigaud, no less fortunate than Lebrun, who had been engraved by Edelinck and Audran, found the illustrious Pierre Drevet as his interpreter. By the advice of the jealous Lebrun, Rigaud became and remained a portrait painter, studying from nature, and seeking truth not merely in living figures, but also in the inanimate objects of the accessories. He has been reproached, and not without reason, with having given such amplitude to the dresses that the persons always seem taking part in some ceremony. He also, like Vandyck, imparted such an expression of nobility and dignity to all his models that it may be thought he usually gave it gratuitously. Under his pencil even the Cardinal Dubois assumes the moral grandeur of an upright man. Rigaud died in 1743.

We illustrate, by a wood engraving, a characteristic example of Rigaud's, from the Versailles Gallery—in the portrait of *The Marquis de Dangeau*, adorned in the robes of the order of "The Holy Spirit," the grand distinction of the time of Louis XIV. Bruyére says, "Dangeau was not only a nobleman, but a statesman and historian, a man distinguished for his ability, modesty, politeness, honesty and goodness; all these characteristics are discernible in Rigaud's admirable portrait."

COYPEL, (ANTOINE), the son of Noel Coypel, an artist of some celebrity, was born at Paris in 1661. He accompanied his father to Rome, and studied the style of Bernini. On his return to Paris, he became a very popular artist, and was much employed in painting royal palaces. He treated history in a theatrical manner, and clothed the ancient Greeks in silk breeches. Coypel died at Paris in 1722.

NAIN, (LES FRERES, [the brothers] LE), worked about the middle of the 17th century.

No biography is more obscure and unsatisfactory than that of the brothers Nain, whom historians have paid no attention to for a long time; and until something more definite can be had which will throw available light on the subject, we will limit our information to the dates and facts furnished by authentic documents, lately found. From notes and manuscripts of M. le Len on the city of Laon, recently discovered, quoted by Dom Grenier, friar of the society of Saint-Maur, among the papers he had collected to be used in writing a History of Picardie, we learn that the three brothers, Louis, Antoine, and Mathieu le Nain, born at Laon, were instructed in that city by an unknown painter, who taught them the elements of painting for the period of one year. They afterwards went to Paris and lived in the same house. Antoine, who was the oldest, was received painter March 16, 1629, in the Abbey of St. Germain des Près, by the sire Plantin, a lawyer, who was its bailiff. He excelled in miniature painting and small pictures. Louis executed bust portraits. Mathieu had been appointed painter to the city of Paris August 22, 1633, and Lieutenant of the militia company of sire Dori, under Colonel M. de Sève. The three brothers were received at the Royal Academy of Painting, instituted by a decree of the Council of State (dated January 20, 1648), March 1st of the same year. Their letters of Reception are signed by le Brun. Louis died three days after Antoine, his senior brother; neither were married. Mathieu survived, and obtained, September 13, 1662, letters of "*committimus*" in right of his title of painter to the Royal Academy. It is said that he painted the portrait of the queen, mother of Louis XIII. Such are the facts gleaned from Dom Grenier's documents. The following are from the papers found at the Academy and School of Fine Arts. The three brothers Louis, Antoine and Mathieu are registered as Academicians, taking part in the *seance* of March, 1648.

These same Registers at November 6, 1649, only mention Mathieu as Academician. According to a manuscript preserved by the school of the fine arts, Louis, the elder (and not Antoine. as Grenier states,) painter of rustic scenery, surnamed *the Roman*, died March 23, 1648, at 55 years of age; Antoine the younger alias *the chevalier*, also painter of rustic scenery, died two years after, March 25, 1648 (another manuscript has that date, May 25, 1658, but this is evidently a clerical error) at the age of 70. M. Hultz, secretary of the Academy, adopts the same date in a note, but states that Antoine was only 60 at the time of his death. Finally, Mathieu, the younger, painter in the same style as his brothers, died August 20, 1677. The dates of admission and death at the Academy are correct, without doubt, but such is not the case with that of their births, which could be deduced from their age at the time they died. Great confusion exists in regard to the aliases, or surnames, which they received, since that of *chevalier* is indiscriminately given to Antoine and Mathieu. It is not difficult to distinguish and recognize a painting of the le Nains. The sad and serious expressions of the faces introduced by them, even in rustic scenes, those of taverns or of the station or guard-houses; the type of heads; a general prevalence of a greenish-gray; numerous bright lights, relieved by a few draperies ordinarily of a light red; to sum up, a species of imitation of the Spanish school, are the characteristic traits of their style. Still we are unable to distinguish which one of the three brothers any one painting is by, so similar in style are they. A considerable number of very large paintings, ceiling and domes for various public edifices and churches, give proof of their artistic talent in reproducing heads, in which they excelled. Several engravers have reproduced their works.

The Louvre contains four paintings by this family.

WATTEAU, (ANTOINE), the son of a poor thatcher of Valenciennes, was born in the year 1684. He was placed with an obscure artist, in his native city, and for a long time painted pictures of *St. Nicholas* for three francs a week and his soup. In 1702, he went to Paris—where the scene-painter, Claude Gillot, introduced him to the green-room of the opera—and founded a school of painting; or rather, he was so superior to the other imitators of this *genre* that he has been called its founder; yet his name, whatever amount of blame he may have incurred, must occupy an honourable place amongst those of French artists. It was in the hands of his plagiarists—the Van Loos, the Paters, Lancrets, Natoires, and the long train of their followers—that the decay was most manifest; that art was more degraded and dishonoured in ridiculous and licentious paintings of sheepfolds decorated with satin ribbons; and pictures were merely used as ornaments for boudoirs.

Watteau only attempted very small *genre* subjects; but he has imparted such elevation and grandeur to them that he will always be considered far above a mere decorator of ladies' boudoirs. In the works of this painter of *Fêtes Galantes*, besides the exquisite colouring taken from Rubens, we shall always have to admire his invention, fun, wit, and even propriety; for we feel that he was, as his biographer Gersaint says, a "libertine in mind, though of good morality."

The Louvre has his great work *The Embarkment for the Isle of Cythère.*

LANCRET, (NICHOLAS), a painter of *Fêtes Galantes*, who was born at Paris in 1690, studied under one Pierre d'Alin, but took Watteau as his model, and became an ignoble disciple of that master, though in his own time his works were very popular. He died in Paris in 1743.

In the National Gallery, London, is a series of four paintings—mentioned by D'Argenville among the principal works of Lancret. They are the four ages of man—*Infancy*, *Youth*, *Manhood* and *Old Age*.

PATER, (JEAN BAPTISTE JOSEPH), who was born at Valenciennes in 1696, went, when still

young, to Paris, and entered the studio of Watteau, whom he copied both in subject and, as far as possible, in style. His works are somewhat scarce. Pater died in 1736.

BOUCHER, (FRANÇOIS), who was born at Paris in 1704, was one of the most popular artists of his time, was appointed painter to the king, and acquired a great reputation, which did not long survive him. He died at Paris in 1768. Boucher was called the "Painter of the Graces," because, in the midst of landscapes as weak and false as the scenes at the opera, he introduced, as the shepherdesses of his be-ribboned sheep, veritable dolls, without modesty, fat, and only fresh-looking from the vermilion of their toilette, or because they are reposing in the style of goddesses on clouds of cotton. How surprised the Greeks would have been to see these Graces!

DESPORTES, (FRANÇOIS), who was the first in France to make a special domain for himself by imitating Snyders, and who became the historiographer of the hunts of Louis XIV., was born at Champigneul in 1661. It is said that he visited and painted sporting scenes in England. He died in 1743.

VAN LOO, (JEAN BAPTISTE), the grandson of an artist, was born at Aix in Provence, in 1684. He painted in public buildings at Toulon, Turin, and Rome, and was made a member of the Academy at Paris. In 1737 he paid a visit to England, and was patronized by Sir Robert Walpole. He painted many portraits of the nobility. In 1742, he returned to his native land, and there he died in 1746.

OUDRY, (JEAN BAPTISTE), whose *genre* was the same as that of Desportes, was born at Paris in 1686. He became in his turn the historian of the hunts of Louis XV. His works, which are very numerous in the Louvre—*Hunts* of stags, wolves, boars, pheasants, and partridges—and also simple portraits of dogs and groups of game, show that he had neither the invention nor the movement of Snyders, nor the exquisite skill and touch of Fyt and Weenix. But the habits of the animals have been well studied, the forms are well given, and they compose very good hunting-pictures, much sought after by the possessors of country houses. Oudry died at Beauvais in 1755.

CHARDIN, (SIMEON), the worthy rival of Willem Kalf, the painter of Dutch kitchens, was born in 1699. Chardin, who was a powerful colourist, rivals the Dutch school in the vigour of his tints, until then unknown in the French school. "Oh, Chardin!" cries the enthusiastic Diderot, "it is not colours alone that you mix on your palette; it is the very substance of the objects, it is air and light with which you paint." Chardin died in 1779.

VAN LOO, (CARLE), the younger brother of Jean Baptiste, was born at Nice in 1705. He was the best of the four painters in his family, and showed to what a depth of decay an artist, endowed by nature with great and solid qualities, may be led by the bad taste of his age. Had Carle van Loo been born two centuries earlier, he would probably have been one of the masters of his art. In his early years he was noted for his correct drawing, his severe style, and his antique elegance. "He had all the signs of genius," affirms Diderot, who yet calls his works "masterpieces of dyeing;" and no painter of the time acquired greater renown, fortune, or honours, than he. Van Loo should have restricted himself to the anecdotal style, or to *genre* painting; but he attempted history and sacred subjects, and failed utterly. He died at Paris in 1765.

TOQUE, (LOUIS), born in 1696; died at the Louvre, February 10, 1772.

His father, a distinguished architectural painter, placed him at an early age at Nicolas Bertin's school. The young pupil was not long in attracting attention by his great ability and ease in paint-

ing portraits. He continued to study that style, and was received at the Academy August 13, 1731. He was directed to paint for his reception picture the portraits of Galloche and Lemoine senior, Sculptor, and he was elected Academician January 30, 1734. It was about this time he executed, on an order from the court, the portrait of the dauphin; and after the marriage of that prince the picture of his wife, as well as that of the Queen. He became counsellor of the Academy January 31, 1744. The numerous portraits he exposed at the salon, and which each time obtained great success, extended his reputation abroad. He was called by the Empress to St. Petersburg; remained there from 1757 to 1758, and painted the Empress' picture, engraved by Schmidt. He then went to Stockholm, then to Denmark, where he painted the Royal family. Back to Paris in 1760. The Academy presented him with a picture of Charles Coypel, representing the destruction of the Palace of Armida. This painting was given to him as a token of thanks for the portraits of M. de Tournehem and of the Marquis de Marigny, directors and superintendents of the king's buildings, which he had presented to the Academy. Toqué made a second trip to Denmark in 1769 and received the title of Free Associate of the Copenhagen Academy. His design is correct, his touch light, his color agreeable, without a great vigor: he painted, singularly well, gold and silver cloths, and flowered satins and embroideries. He exhibited in the salons from 1737 to 1759. Several of his works have been engraved by Larmessin, J. C. Teucher, Wille, Dupuis, Schmidt, Cathelin, Muller, Daullé.

SUBLEYRAS, (PIERRE), Painter and Engraver, born at Uzes in 1699, died in Rome May 28, 1749. His father, Mathieu Subleyras, a mediocre painter, after having taught him the elements of painting, sent him to Toulouse at the age of fifteen and placed him under Antoine Rivalz. In 1724 Subleyras came to Paris, and advertised himself advantageously, exhibiting designs for ceilings he had executed at Toulouse. He competed two years after for the grand prize at the Academy and won it. He went to Rome in 1728 as king's pensioner, remained there seven years and a half, and married, in 1739, Maria-Félice Tibaldi, celebrated miniature painter and sister to the wife of Trémollière. He was received a short time after at the Academy of St. Luc as a member. He executed a large number of paintings for the crowned heads of Europe and the Pope, besides numerous churches and public buildings. His health becoming impaired, he traveled to Naples, remained there seven months, then returned to Rome, where he died of a lingering illness. He made no exhibits.

VERNET, (CLAUDE JOSEPH), the celebrated marine painter, was born at Avignon in 1714. A whole room in the Louvre is devoted to his works; there are nearly fifty of them ranged on the walls round his bust in marble. These are, in the first place, *Views of the Principal French Seaports*, painted in 1754 to 1765, by order of Louis XV.; an ungrateful task, which would have required a mind inexhaustible in its resources. There is a large number of *Marine Pieces*, properly so called, in which he has represented the sea in all its forms, in all its aspects, in the south and the north, by day and by night, in the morning and in the evening, with the sun and the moon, the fog and fire, in rain and in fine weather, in calm and tempest. These marine pieces certainly do not possess the intoxicating poetry of Claude, or the dreamy poetry of Ruysdael, or the powerful reality of Willem van de Velde, or Backhuysen. Claude Joseph Vernet died in 1789. He had a son, **Carle Vernet,** who painted battle-pieces, and who died in 1836 at the age of seventy-eight, who was the father of the celebrated Horace Vernet, of whom we shall speak hereafter.

LAGRENÉE, (LOUIS-JEAN-FRANCOIS), called L'Ainé- (the elder), born in Paris December 30, 1791, died at the Louvre, June 19, 1805.

He was pupil to Carl Van Loo, made the voyage to Rome as king's pensioner, and returned to

Paris in 1753, was received at the Academy, and became a member May 31, 1755; gave as his reception piece *The Abduction of Dejanire* by the Centaur Nessus. He afterwards obtained successively the following grades: adjunct-professor, April 29, 1758; Professor, October 2, 1762; adjunct-rector, July 7, 1781; and Rector, September 3, 1785. The Empress Elizabeth Petrowna, having called him to her court, he went to St. Petersburg in 1760, took the place of Le Lorrain as Director in charge of the Academy of Painting, and became first painter to the Empress. He returned to Paris in 1763. The king appointed him in 1781 Director of the Academy of Rome, and he obtained from the same source a pension of 2,400 livres, (as a reward for his painting, *The Widow of Malabar*), which was made void by the Revolution a short time after. In July, 1804, Napoleon gave him the cross of the Legion of Honor. He executed a great number of paintings for the royal residences, hotels belonging to the notables and others. Many of his works were exported. He died while professor-rector of the School of the Fine Arts and honorary member of the Museum. Most of his works have been engraved. He exhibited at the salons from 1755 to 1798. His son Anthelme-François Lagrenée, born in Paris in 1775, died in the same city April 27, 1832; was Vincent's pupil, served in the army, and went to Russia in 1823, painted for the Emperor Alexander, then returned to France and devoted himself to painting miniatures and imitations of cameos. He exhibited from 1799 to 1819.

BACHELIER, (JEAN-JACQUES). Born in 1724. Died April 13, 1806.

He was accepted at the Academy in 1751, received September 2, 1752, as a painter of flowers, and September 24, 1763, as an historical painter, on presentation of his picture, *The Death of Abel*, for which he was authorized to substitute *A Roman Charity*. He was elected adjunct-professor November 29th of the same year, became professor July 7, 1770, and adjunct-rector July 7, 1792. In 1765 Bachelier expended 60,000 francs in founding a free school of design for mechanics. This institution was incorporated in 1766 by Letters Patent, granted by King Louis XV., and is still in existence. The Count of Caylus having devoted himself to the research of processes for painting in wax or encaustic, Bachelier, with the same object in view, made a great many experiments and exhibited, in divers Salons, the results of his labors. He was director of the Sèvres Porcelain Manufactory, Life Director of the Academy of Painting, Sculpture and Naval Architecture of Marseilles, and continued to the time of his death to superintend the institution of which he was the founder. He exhibited in the Salons from 1751 to 1767.

GREUZE, (JEAN BAPTISTE), was born at Tournai in 1725. The contemporary literary school of the day inculcated a return to nature. Greuze listened to this advice, and approached nature, not in the manner of Boucher, by ridiculous pastoral caricatures, but by taking his figures from rural life, and representing simple and touching village scenes. Diderot says: "He was the first who thought of bringing morality into art."

Some of these village scenes contain merely a comic incident, such as *The Broken Pitcher;* others rise to pathetic drama, like the *Father's Curse*. The *Village Bride* is of intermediate style, more simple and graceful, and may be considered as the masterpiece of his transition style. These choice works are in the Louvre, and France may consider herself fortunate to have secured them beforehand from the amateurs, who now dispute with eagerness for the slightest sketches of a painter, whose old age was passed in extreme poverty. He died at Paris in 1805. The gallery of Sir Richard Wallace contains twenty-two paintings by Greuze, several of which have been engraved. There are three in the National Gallery of London, two of which were bequeathed by Mr. Wynn Ellis.

VIEN, (JOSEPH MARIE), was born at Montpellier in 1710. He studied first in Paris, and it was he who in historical painting gave the signal for reform when, in 1771 to 1781, he directed the French school at Rome. In studying the works of the earlier ages he learned to understand the greatness of the art which had almost perished. He endeavoured to return to the style of the great masters. To Vien, then, belongs the honour of having clearly seen the evil and its remedy, and of having been the first to attempt the part of a reformer, which was accomplished by his pupil, Louis David. This honourable attempt may be seen in his fine composition, *St. Germain of Auxerre and St. Vincent of Saragossa* receiving martyrs' crowns from an angel; and for chastened and powerful execution, in the *Hermit asleep.* It is said of this last picture that one day, in his studio at Rome, the hermit who served him for a model went asleep whilst playing on the violin. The artist took his portrait in this attitude and with much success.

Vien said: "I have only half opened the door; it is M. David who will throw it wide open." Vien, the regenerator of painting in France, died at Paris in 1809.

DOYEN, (GABRIEL FRANÇOISE), born at Paris in 1726, died at St. Petersburg June 5, 1806.

Doyen entered Carle van Loo's school before he was twelve years of age, and won the prize of Rome at twenty. He journeyed to Rome in 1748, copied a great number of designs from the Farnése Gallery, especially the best of Lanfranc's productions, as well as those of Bachiche and Pietre de Cortone, whom he greatly loved. Studied Solimène at Naples, then visited Venice, Bologna, Parma, Plaisance and Turin. On his return to France at twenty-nine, wishing to establish a reputation by producing a painting with all the talent he possessed, he chose for his subject the *Death of Virginia*, which proved a great success and caused him to be received at the Academy in 1758; was admitted Aug. 23, 1759, on a painting of *Jupiter attended by Hebe;* obtained an adjunct-professorship Aug. 29, and then a professorship July 27, 1776. He executed a number of works of great merit, among which may be mentioned *The Plague of the Ardents.* After the death of his Tutor, Van Loo, he was chosen to decorate the Chapel of St. Gregory at the Invalides; made a voyage to Russia, and was received with distinction by Catharine II., who endowed him with a pension of 1,200 roubles, gave him a lodging-room in her imperial palace, and appointed him Professor of the Academy of Painting. After the death of the Empress, her successor, Paul I., increased his pension and gave him several large and important works to execute. Doyen remained in Russia for over sixteen years, and painted until eighty years of age. He exhibited at the Salons from 1759 to 1787.

DAVID, (JACQUES LEWIS), the nephew of François Boucher, the *Painter of the Graces,* was born at Paris in 1748. He accompanied Vien to Rome, and with him studied the works of the great masters. Following the rapid incline which urges every reaction to an extreme, Lewis David resolved to bring art not merely to an equality with the finest epoch of the French school in the times of Poussin and Lesueur, or the finest period of Italian art in the times of Raphael and Titian, but to antiquity. In order to delineate Roman subjects and Roman manners, he sought his models in the ruins of ancient Rome; he studied the statues and the bas-reliefs,—Tacitus and Plutarch.

As long as David painted merely in his studio and before his pupils, his works and lessons were, in some degree, a public good; by the severity of his taste and forms, by the admiration of noble thoughts and fine actions, he brought back art to dignity and true grandeur. But when the Empire had overthrown the Republic, when David, painter to the emperor, had become, less from character than from position, the regulator of taste, the dispenser of favours—in short, the prefect of the de-

partment of the Fine Arts—there reappeared the usual tyranny. All works of art, from the historical picture down to ornamental furniture, all works of literature, from the epic poem to the couplet of romance, received the order of the day, a watchword, which was called the *style of the Empire.* "Art," says Plato, "is a forest bird which hates the cage, and can only live at liberty."

We will rapidly mention the best works of David to be found in the Louvre, placing them in chronological order, so that we may be able to appreciate the modifications made on the talent of the painter. The *Oath of the Horatii* was painted at Rome in 1784. It is said that Louis XVI. ordered this first republican picture. When it was first produced, it was as if David had passed at a single bound to the very antipodes of the licentious paintings with which, until then, both the court and the town had been satisfied. Its appearance caused, indeed, such sensation, even in the frivolous world of the Parisian *salons*, that from this time we may date the commencement of the fashion for Roman forms in garments, hangings and furniture. The second republican picture is that of *Marcus Brutus*, to whom the lictors are bringing the corpses of his two sons, whom he had condemned to death. In this work, dated 1789, David also foretells the future, for this horribly grand action of Brutus seems to announce, alas! the frightful hetacomb which the France of 1793 would make of her children. It is as well that the artist placed the face of Brutus in the shade near the statue of Romulus with the Wolf, for the struggle in him between the heroism of the citizen and the grief of a father is almost too great to conceive, and the human mind hesitates to decide what should be the predominating feeling of the unhappy father. He next painted the *Sabine Women* throwing themselves into the midst of the conflict between the Romans and the Sabines: it was after having passed five months in prison after the 9th Thermidor, as the friend of Robespierre and St. Just, that David commenced this picture, wishing to commemorate, it is said, the perilous efforts made by his own wife to save him. Between the *Brutus* and the *Sabine Women*, whilst sitting among the Convention, David had sketched out the *Oath of the Jeu-de-Paume*, a vast composition, as full of fire and energy as that first scene of the great drama of the Revolution, and he had also painted the *Death of Marat*, struck by Charlotte Corday. This latter work is by some considered his masterpiece in point of execution.

We next come to the *Leonidas at Thermopylæ.* Although between this picture and the *Sabines* the whole interval of the Empire intervenes, we may yet call them twin pictures. What has been said of the one will do for the other, weakened, however, in execution. All the details of Leonidas are borrowed from the narrative of the fight at Thermopylæ, placed by the Abbé Barthélemy in the introduction to his "Travels of Anacharsis in Greece." David has simply placed his narration in painting.

The works of David which we have just been considering show all his good qualities and defects in the clearest light. On one hand the fine subjects, noble sentiments, austere forms, correct drawing, and chastened painting; on the other, in the composition may be seen an academic, or, rather, sculptural stiffness, making the living beings look as if cut out in marble, and of a painted picture a sort of bas-relief; and in the execution a sad and monotonous colouring, increased still more by the bad distribution of light. In addition to the historical pictures, there are a number of portraits. One of the most celebrated of these is that of *Pope Pius VII.* It is, like all David's portraits, well copied from nature, and full of physical life; but the breath of poetry and of the ideal has not passed over the brow of the prisoner of Fontainebleau.

After the fall of Napoleon, David took refuge in Brussels, where he continued to paint for many years. He died in 1825, in his seventy-eighth year. His chief pupils form a brilliant assemblage around him in the Louvre.

LETHIÈRE, (GUILLAUME GUILLON), one of David's pupils, was born in Guadeloupe in 1760. He is represented in the Louvre by those enormous pictures, nine yards in length, the *Death of Virginia* and *Death of the Sons of Brutus.* These pictures were exhibited in London in 1816 and received with much applause. Lethière died in 1832.

TRIOSON, (ANNA LOUISE GIRODET), was born in 1767. His most important works may be found in the Louvre. The *Revolt in Cairo,* a theatrical combat; the *Interment of Atala,* describing with great simplicity a scene from Chateaubriand; a *Scene from the Deluge,* which took the prize in 1810; a fine group of nudes, reminding us a little of the convulsive enlacements of the *Laocoon,* but which, unfortunately, provokes comparison with the calm masterpiece of Poussin; the *Sleep of Endymion,* an agreeable mythological scene, offering a new and charming idea. Trioson died in 1824.

GÉRARD, (FRANÇOIS), was born at Rome in 1770. His celebrated group of *Cupid and Psyche* may dispute the prize of prettiness with the *Dido;* but he has painted larger and far better works in the *Entrance of Henry IV. into Paris,* and his *Blind Belisarius.* Gérard, to whom many of the most illustrious characters of Europe sat for their likeness, was rather a portrait than an historical painter, and was still more an intellectual man than an artist of genius. With Gérard, who died in 1837, ends the direct school of David, for we cannot count the sad and frozen imitations of those who are called in politics the *queue d'un parti.*

DROUAIS, (FRANÇOIS-HUBERT), born at Paris December 14, 1727; died in the same city October 21, 1775.

He received his precepts in painting from his father, Hubert Drouais, afterwards studied successively under Nonotte, Carl van Loo, Natoire and Boucher. He presented himself at the Academy, and was received at twenty-seven years of age and admitted November 25, 1758, on the portraits of Messrs. Coustou and Bouchardon (the first being now at Versailles, the second at the school of the fine arts). The success attending his pictures caused him to be summoned to Versailles. He made his first appearance and work at the court in 1757 by painting the portraits of the Duke de Berry and of the Count of Provence, then of all the royal family; from that time no celebrity or beauty existed, but he had their features to reproduce on canvas. He became painter to the king, and consequently of His Lordship and Her Ladyship; he was raised by his contemporary brethren of the craft to the dignity of Counsellor of the Academy July 2, 1774. He exhibited in the Salons from 1755 to 1775. Hubert Drouais, his father, born in 1699, died February 9, 1767, achieved some renown as portrait painter in oil colors, and gained great celebrity in miniature portraits, a very unusual and rare distinction in this branch of the art. He also executed some crayon drawings.

CASANOVA, (FRANÇOIS), Painter and Engraver. Born in London in 1730; died at Brühl, near Vienna, (Austria), in March, 1805.

His family was of Venitian origin, and it was hinted that he was the son of George II. king of England. He went to Venice before he was six years old, received a good education, and manifested marked taste and aptitude for drawing. Guardi was his first preceptor; he afterwards studied under Simonelli, painter of landscapes and battles. He came to Paris about 1751, remained there only one year, traveled in Germany, remaining four years in Dresden, copying Wouwerman's pictures and battle scenes which were to be found there in the collection of the Elector; he became acquainted with Dietrich in that city and profited by the advice given him by that artist. Returning to Paris, he exhibited at the Luxem-

bourg a Battle painting, which gained him much celebrity, and from that date he produced a great many, high-priced pictures; but the large sums realized were insufficient to keep pace with the luxury, extravagance and prodigality he displayed in his mode of living. He was received at the Academy May 28, 1763, on a painting of a Cavalry encounter, now placed at Vincennes. To escape his creditors he gladly accepted an offer made by Catharine II. of Russia to paint her victories over the Turks, and finally settled in Vienna. Besides battle scenes he produced landscapes, animals and familiar scenes after the style of the Holland masters. His younger brother, Jean Casanova, was an historical painter of but mediocre talent. Jacques Casanova, also a brother, was known as *de Seingalt*, a celebrated adventurer, who left some very curious notes. François exhibited in the Salons from 1763 to 1783.

FRAGONARD, (JEAN HONORÉ), Painter and Engraver. Born at Grasse in 1732; died at Paris August 22, 1806.

At eighteen years of age he left Provence with his family, summoned to Paris to attend a lawsuit, by which he was ruined. At first clerk for a notary, he showed so little taste for that profession, and such a marked inclination for drawing, his mother consented to present him to Boucher, who, at first, would not receive him in his studio, but advised him to enter that of Chardin. This preceptor at once placed the palette in the young scholar's hands, and at the end of six months, Fragonard presented himself a second time to Boucher, who, astonished at his progress, admitted him among his pupils, before even having been received at the "school of models" at the Academy. He competed for the prize of Rome and won it in 1752. At Rome a friendship was established between himself and Hubert Robert, and they worked assiduously, copying the most celebrated pictures of all the schools. The first painting Fragonard executed on his return from Rome to France was *La Callirhoe*, exhibited at the salon of 1765, on which he was received at the Academy March 30th of the same year. Satisfied with that honor, he did not endeavor to obtain the grade of Academician. The salon of 1767 was the second and last in which Fragonard exhibited. Disgusted with official work, owing to the trouble he had experienced in collecting moneys due him for his *Callirhoe*, he henceforth worked for *amateurs* only, who fought over the possession of the least of his compositions. Working constantly, he produced an enormous amount of paintings and drawings, which commanded high prices. The Revolution ruined him, and the rage which commenced for the "David School" left him without occupation. Fragonard had one son, Alexandre-Evariste, historical painter and sculptor, born at Grasse in October, 1780, died at Paris November 10, 1850, who was the father of M. Teophile Fragonard, now at the Manufactory of Sèvres. Miss Marguerite Gérard, Fragonard's sister-in-law, born at Grasse in 1761, was his favorite pupil, and often painted with her tutor on the same canvas. He has signed his works sometimes with his full name, and often merely *Frago*. His works have been engraved by Danzel, Flipart, Saint-Non, Beauvarlet, Halbou, de Launay, Macret, Mathieu, Miger, Vidal, Ponce, *etc.*

ROBERT, (HUBERT), Painter and Engraver, born at Paris in 1733, died in the same city April 15, 1808.

His parents had intended that he should become a clergyman, and it is owing to the interference of Michel-Ange-Sloodtz, the sculptor, on his behalf, that he was permitted, at last, to follow his vocation of painting, and to start for Rome. The praises that were spoken in regard to his talent, by some young artists who were returning from that city, decided M. de Marigny, then Superintendent of the King's Buildings, to write to M. de Choiseul, French ambassador to the Pope, to

ask Robert for a painting of his own composition. He was so well pleased with the painting sent that he allowed him a pupil's pension under the directorship of Natoire. For twelve years Robert worked incessantly, drawing and painting the most precious monuments of Italy, and the number of his studies during that period is immense. His ardor for work and his venturesome spirit at times, nearly cost him his life. He scaled the walls of the Coliseum of Rome, made an excursion on the cornice of St. Peter's, and came near perishing in the labyrinth of the catacombs. It is this last event that inspired Delille with the episode which terminates the fourth canto of the poem, "The Imagination." On his return to France he was received at the Academy July 26, 1766, as painter of architecture, and gave for his reception picture *View of the Port of Ripetta at Rome.* The Empress Catharine II. in 1782 and 1791 invited him to St. Petersburg to establish himself; but notwithstanding her magnificent offers, he could not form the resolution of leaving his country, but sent her paintings, which were royally paid for. Robert never ceased to paint; even while in prison, during the Revolution and reign of terror, he had paints smuggled to him in the handles of the saucepans, and after being restored to liberty, continued his industrious life, and died of an apoplectic stroke, brush in hand. His works are very numerous. His friends were among the most notable persons of the 18th century: Visconti, Greuze, Vernet, Hall, Madame Le Brun, Grétry, Delille, Le Kain, and Voltaire (for whom he painted at Ferney the decorations of his theatre). His works have been numerously engraved. He exhibited at the salons from 1767 to 1798.

BOISSIEU, (JEAN JACQUES), Painter and engraver, born at Lyons in 1736, died in the same city March 1, 1810.

He belonged to a family of the nobility, originally from Auvergne, and had for paternal ancestor Jean de Boissieu, secretary of the mandates of Marguerite de Valois. Although manifesting at an early age a taste for drawing, his parents did not wish to encourage his inclination, as they had destined him for the legal profession. Yielding unwillingly to his entreaties, they however permitted him to resort frequently to the studio of Lombard, then to that of Frontier, historical painter, who settled at Lyons about this time. Far more advantageous to him were the studies he was enabled to pursue from the Flemish and Holland paintings owned by M. Vialis, his maternal uncle, which to him were more profitable teaching than his lessons. At the time of the sale of the collection of M. Bathéou de Verrieux, 1,000 crowns were paid for one of his drawings, executed after a painting by Wouwerman. This success overcame the repugnance his parents manifested for the artist's career that Boissieu showed so much perseverance in following. He arrived in Paris at the age of twenty-four, and continued to study the Holland School, which he preferred to all others, became the friend of Joseph Vernet, Watelet, Greuze, and Soufflot. Received at first with kindness by M. de Larochefoucault, he was soon after admitted to the intimacy of this great lord, who had appreciated his extreme modesty and talent. Boissieu, during his sojourn in Paris, would often paint from nature, going for this purpose to Fontainebleau, Marly, and Saint Germain. He returned to Lyons with M. de Larochefoucault's promise of taking him as a *compagnon de voyage* on an excursion to Italy he was then contemplating. In the expectancy of the realization of this promise, he busied himself drawing views from the environs of Lyons, and at the instigation of Parizet, a dealer in paintings in that city, he began experimenting at etching with *aqua-fortis.* However, M. de Larochefoucault, faithful to his promise, arrived at Lyons at the time he had appointed, and took Boissieu with him to Italy in 1765. He made numerous studies at Florence and at Rome, where he became intimate with

Winkelman; he then went to Naples. Upon his return to Lyons, he painted some few pictures, but his very delicate health compelled him to abandon oil colors. He then devoted himself entirely to drawing. He executed red-chalk portraits with remarkable fineness of finish, and landscapes in lead pencil, or wash, which were much sought after, even abroad. After his marriage in 1772, he retired to the country and devoted his attention more particularly to engraving. In vain influential friends endeavored to bring him back to Paris. Laborious as he was modest, he never would leave his native city.

BARBIER, [known as the elder], (JEAN-JACQUES-FRANÇOIS LE), Painter and Writer, born in Rouen in 1738, died June 7, 1826.

He won the first prizes for drawings in 1756 and 1758 offered by the Academy of Rouen, then came to Paris, where he became the student of Pierre, first painter to the king. He was sent by the government to make drawings for the works of Zurlauben, entitled Topographical Table of Switzerland; it was then that an intimacy sprang up between himself and Gessner. He proceeded from thence to Rome; upon his return to Paris was received by the Academy May 28, 1785. He was a member of the Fine-Art class at the time of the founding of the *Institute* in 1795. Le Barbier has produced a large series of studies for schools of design, which prepared the revolution begun by Vien and completed by David. He illustrated a great number of compositions from the works of Ovid, Racine, Rousseau, Delille, *etc.*, and exhibited in the salons from 1781 to 1817.

CALLET, (ANTOINE-FRANÇOIS), born in 1741, died in 1823.

He won the grand prize for painting at the Academy in 1764. The subject to be painted for competition had been given as Cléobis and Biton conducting their mother to the temple of Juno. He was accepted by the Academy in 1779, and admitted November 25, 1780; he painted as his reception picture a ceiling representing Spring, destined to decorate the Apollo Gallery, where it is still to be found. He has also painted pictures and executed some pastel work. Callet has exhibited in the salons from 1779 to 1817.

BRUN (ELIZABETH-LOUISE VIGÉE LE), born in Paris April 16, 1755; died in the same city March 30, 1842.

She was only twelve when her father, who was a portrait painter, died. Briard, a mediocre artist, gave her a few lessons, and she received excellent advice from Doyen, Greuze, and Joseph Vernet. Her progress was rapid. At fifteen she executed artistic portraits. Mlle. Vigée married, while quite young, Le Brun, who was then doing a large business in paintings, and studied with advantage the remarkably good paintings with which she was surrounded. She was admitted to the Royal Academy of Painting May 31, 1783. Frightened by the events preceding the Revolution, Madame Le Brun went to Italy, where her success was as complete as it had been in France, traveled frequently to Rome, Naples, Venice and Milan, established herself at Vienna for three years, visited the Prague in April, 1795, thence, by Dresden and Berlin, arriving in St. Petersburg in July of the same year, and only returned to France in 1801. Some time afterwards she took a trip to England, where she remained three years, from thence passed through Holland and Switzerland, in 1808 and 1809, came back to France never to leave it again. According to a memorandum written by herself, Madame Le Brun has painted 662 portraits, 15 pictures, and nearly 200 landscapes; also made a great many pastel drawings. She was received in all her travels with distinction by eminent persons, and looked upon as an artist of great merit. She was a member of the Academies of Rome, Arcadia, Parma,

Bologna, St. Petersburg, Berlin, Geneva, Rouen and Avignon, exhibiting in 1783, 1785, 1787, 1789, 1791, 1798 and 1824. Several of her paintings have been reproduced by engravings.

BOILLY (LOUIS-LEOPOLD), born in the small city of La Bassée, near Lille, July 5, 1761: died at Paris, January 5, 1845.

Boilly had for preceptor only his father, Arnould Boilly, a Sculptor in wood, who intended he should follow house-painting as a trade. At eleven and a half years of age he undertook to paint, for a chapel of the Brotherhood of Saint Roch, a picture representing that saint healing those infected with the plague. This work, far beyond his capacity, singularly enough pleased the Brethren wonderfully, who, the following year, ordered him to paint a funeral, the Brotherhood attending and the clergy at the head; every figure was a portrait. Already he manifested great aptitude in transferring to his canvas the resemblance of his subject. These two pictures still exist in his native city. At thirteen and a half years of age, he left his parents, came to Douai, to visit a prior of the Augustins; he made a few portraits in the convent. In 1777, forming the acquaintance of M. de Couzié, Bishop of Arras, he went thither, and in two years painted more than three hundred portraits, each of which he finished in two hours. At twenty-five he arrived in Paris, where he established himself, and from that time executed an infinite number of paintings in various styles, the best of which were reproduced by the engraver. He made five thousand pictures, composed an incredible number of designs painted during seventy-two years, and died, it might be said, brush in hand. He obtained a number of prizes and rewards; was decorated with the Order of the Legion of Honor. He had, by his second wife, three sons, who followed the fine arts as a profession: M. Jules Boilly, painter and lithographer; M. Edouard Boilly, composer of music; M. Alphonse Boilly, engraver. He, the father, exhibited in 1793, 1795, 1798, 1799, 1800, 1804, 1808, 1812, 1814, 1819, 1822 and 1824.

DROUAIS (JEAN-GERMAIN), born at Paris November 25, 1763; died in Rome, February 13, 1788.

Several biographers state that he is the son of Henri Drouais, a portrait-painter, of whom no satisfactory account is given, nor identity proven; but who they claim was the son of either Hubert Drouais or François-Hubert Drouais, because they are even at variance in regard to this fact. Mr. Chaussard, who has published an autobiographical sketch of Jean-Germain Drouais, and who obtained all the facts contained therein from David, whose love for his pupil was truly of a paternal nature, calls him the son of François-Hubert Drouais. Young Germain, from childhood, handled the pencil with ease, and at ten years of age his attempts were truly remarkable. His father, having instructed him in the first rudiments, placed him with Brenet, from whence he entered David's school. He competed for the prize offered by the Academy in 1783; but, dissatisfied with his production, he tore it to pieces and showed them to his preceptor, who, judging from one of the fragments of the worth of the composition, censured him for renouncing voluntarily a victory he certainly would have achieved. No first prize was given that year; but at the next competition, in 1784, he astonished the whole Academy by his painting, the Canaanitish woman at the feet of our Lord Jesus Christ; it was unanimously voted the grand prize for painting. Never before had such a gem appeared at a competition; the enthusiasm produced was never before equalled. Young Drouais started for Rome in 1785. David, who could not be without him, accompanied and remained one year with his pupil in Italy, where he studied the Antique and Raphael; sent several works home, which won him great popularity. An inflammatory fever supervened, as he was sketching a Gracchi

issuing from his house to suppress the insurrection by which he perished. Drouais died aged twenty-five, lamented as a brother by his comrades, who buried him in St. Mary's Church, *in via Lata*, and erected a monument sculptured by his friend Claude Michallon.

The Louvre contains, *Marius at Minturnes*, which we illustrate. The picture represents Marius seated in a room at Minturnes turning towards the Gaulish slave who was sent to assassinate him. The latter, a naked sword in his hand, is hiding his face with his mantle and drawing back, at the imposing aspect of the conquered warrior.

HENNEQUIN (PHILIPPE-AUGUSTE), Painter and Engraver; born at Lyons in 1763; died at Leuze, near Tournay, May 12, 1833.

After having received elementary instruction in the art at Lyons, he came to Paris, studied under Taraval, Gois, Brennet, and entered David's school, becoming one of its best scholars. He was in Rome at the outburst of the French Revolution. Persecuted by the Papal government on account of his political opinions, he succeeded in returning to France only after overcoming great difficulties. On his arrival at Lyons, he was incarcerated in that city, after the 9th Thermidor, year II. (July 27, 1794), and was fortunate in making good his escape a few days previous to the date of the massacre of the prisoners. Hennequin took refuge in Paris, and was again arrested, and escaped death only by the protection of the minister and the efforts of a few devoted friends. Having regained his liberty, he renounced all political partisanship and busied himself solely with his profession. In 1814, he removed to Liége. He received encouragement from the government of the Pays Bas, retiring finally to Tournay, where he became director of the Academy of Design, retaining that position to the time of his death. He exhibited at the salons of 1798, 1799, 1800, 1804, 1806 and 1814.

GROS (ANTOINE JEAN), who was born in 1771, suddenly quitted the usual track, to open a fresh career for himself. Gros marks the second phase, the passage between the imprisoned art of the Empire and the emancipated art of the Restoration. Without returning to sacred history, he abandoned mythology and ancient history, and formed himself on his own country and time, and painted the men and the things before his eyes. To this radical change of subject he had to join a similar change in style and taste, and even to give the contemporary costumes picturesque aspects; and what completes his originality is, that he introduced two fresh elements in the execution, too much neglected by the old school—color and movement. The style of Gros was an undoubted progress. The proof of this is to be found in some fine works taken to the Louvre from the galleries of Versailles, such as *Jaffa Plague-stricken*, the *Battle of Aboukir*, and especially the *Battle-field of Eylau*, a great work as well as an instructive lesson, the most heart-rending image of the desolation caused by war ever traced by pencil. Gros died in 1835.

GUÉRIN (PIERRE NARCISSE), born at Paris in 1774, was the pupil of Jean Regnault, who followed the track thrown open by David. His *Marcus Sextus* returning from exile and finding his hearth devastated by misery and death, a fine painting, (see illustrative wood engraving), which made the artist known in 1798, has remained his principal work. His later pictures are scenes rather theatrical than truly dramatic, and the last in date, *Dido Listening to the Narrative of Æneas*, falls completely into the style of the "pretty," the worst enemy of the beautiful. Guérin died in 1833. Many of his works have been engraved.

PRUD'HON (PIERRE PAUL), the thirteenth child of a mason of Burgundy, was born in 1758. Brought up by charity, and inventing for himself the processes of painting, waging a continual war with poverty, obliged, in order to gain a livelihood for his family, to devote his days and nights to unworthy labors, such as drawing vignettes for books and designs for sugar-plum boxes, Prud'hon was long neglected. In early life he went to Rome, and formed acquaintance with Canova. In 1799 he returned to France, and he was already forty-nine when, in 1807, his fellow-countryman Frochot, the prefect of the Seine, ordered a picture of him, his first composition in high art, the celebrated allegory of *Divine Justice and Vengeance Pursuing Crime*. Notwithstanding the prevailing taste of the time, this painting attracted great notice. The admirers of ancient sculpture placed on canvas condescended to acknowledge that there were great qualities of execution, a happy arrangement, correct expression, skillful touch, harmonious and powerful effect. The Louvre has acquired this work, and it has also taken a *Christ on Calvary*, from the cathedral of Strasburg. Notwithstanding the usual figures around, the Virgin, Mary Magdalene and John, a group of wonderful beauty, this dying Christ, whose countenance is to a certain degree lost in the darkness, reminds us of the wonderful *Christ on the Cross* which Velasquez has painted like a pale spectre in the gloom of night. In both these works there is the same melancholy and solemn majesty.

But both these pictures are pathetic, and we have said that the special merit of Prud'hon was grace. His favorite model was Leonardo da Vinci, from whom he derived his moving and smiling grace, and whom he called "my master and my hero." Prud'hon is, therefore, incomplete in the Louvre; we must seek in private collections for other works—such as *Zephyr Rocked on the Waters*, the *Rape of Psyche by the Zephyrs*, or the *Desolate Family*, to show how he treated the antique, and that he could impart as much poetry to contemporary sufferings as to the fictions of mythology. Prud'hon died at Paris in 1823. (See wood engraving of *Spring Time*, illustrated from the collection of the Duke D'Aumale).

GRANET (FRANÇOIS MARIUS), another mason's son, was born at Aix-en-Provence, in 1775. He is celebrated for his *Interiors*, two of which may be seen in the Louvre, the *Cloister of the Church of Assisi*, and the *Fathers of Mercy* redeeming captives. Granet, differing in this from Peter Neefs and Emmanuel de Witt, animated his portraits of buildings by scenes from human life, and, like Pieter de Hooch, raised his less familiar subjects to the rank of historical pictures. Granet died in 1849.

FORBIN (LOUIS-NICOLAS-PHILIPPE-AUGUSTE, COMTE DE), Painter and Writer, born at La Roque-d'Antheron (Bouches-du-Rhone), August 19, 1777; died at Paris, February 23, 1841.

A refugee in Lyons at the time that city was besieged, young Forbin witnessed the sad spectacle of the killing of his father and uncle. Penniless, alone and without support, through the friendship of M. de Boissieu, the great Lyonese artist, who taught him the elements of the art, he was afforded the means of earning a livelihood. Forced to enlist in a battalion sent to Nice and Toulon, he became intimate with M. Granet, of the latter city; this friendship continued for life. At the end of the campaign, he went to Paris, and studied at David's studio, where he remained until he attained the conscription age. Forced again to abandon his profession, he, in 1799, enlisted in the Twenty-first Regiment of *Chasseurs*, and two years after in the Ninth dragoons. Having obtained his discharge, he went to Italy, and was received in a very friendly manner by the Bonaparte family. On his return to Paris, at the time of the crowning of Bonaparte, M. de Forbin was, in 1803, appointed Chamberlain to the Princess Pauline; he afterwards enlisted, and took part in the first campaign in Portugal, where he received the cross of the Legion of Honor for gallant conduct; then in the Austrian campaign,

under Marshal duc d'Istric. After the conclusion of peace, he resigned his commission, left the army and the court, returned to Rome, where he gave his entire attention to painting. In 1814, a few months after the re-accession of the Bourbons, he returned to Paris, became, in 1816, member of the *Institute,* and Director-General of the Royal Museums. In 1817, traveled through Syria, Greece and Egypt; then to Sicily; the first journey he published an account of, in parts, the second of which was embellished with numerous designs. In 1821, M. de Forbin was Inspector-General of the Fine Arts and Monuments throughout France. The Museum of the Louvre is indebted to his able administration, who obtained the incorporation of the Luxembourg Museum, devoted to living artists. M. de Forbin became Lieutenant-Colonel, was Knight of the Order of St. Michael, etc., etc. He exhibited in the salons of 1796, 1799, 1800, 1801, 1806, 1817, 1819, 1822, 1824, 1831, 1834, 1835, 1839 and 1840.

From the Louvre we illustrate *A Monastery by the Mediterranean Sea.* This monument, built in the thirteenth century, on the shores of the Mediterranean, a few leagues from Carrara, has been invaded by the sea, which now surrounds it, making it an island, distant about half a league from the shore.

SIGALON (XAVIER), born in 1788, at Uzés (departement du Gard); died in Rome, August 18, 1837.

Sigalon learned the elements of painting from a mediocre pupil of David, named Monrose, who had established himself at Nimes. He came to Paris at twenty-nine, to complete his studies, and entered the studio of Pierre Guérin, whom he left at the end of six months, to work in company with M. Souchon, one of his countrymen. It is to the continued contemplation of the masterpieces gathered at the Louvre that Sigalon owed the development of his talent. After painting numerous works of great merit, for one among which he received the cross of the Legion of Honor, Sigalon found himself without work and without money; left Paris, returned to Nimes, renounced large painting, and made only portraits. M. Thiers, who was then Minister, recalled him to Paris, and then gave him the order to copy, at Rome, for one of the parlors in the Palace of the Fine Arts, the fresco representing the *Last Judgment,* by Michael Angelo. He was awarded for this gigantic work 58,000 francs, to which was added an indemnity of 20,000 francs and a life-pension of 3000 francs, which the artist was destined to enjoy but a short time. Sigalon started for Rome in July, 1833; commenced his labors, aided by his pupil, M. Numa Boucoiran. His copy, on exhibition in Rome, created a great sensation. The Pope, Gregory XVI., followed by cardinals, came to see it, and extended his hand to the courageous artist, honors bestowed on sovereigns only, complimented him on the success of his enterprise, which had been full of obstacles of all kinds to overcome. Sigalon brought his copy to Paris in February, 1837, and returned a short time after to copy the pendentives of the Sixtine Chapel; but he was unable to finish that work, and died from an attack of cholera; was interred at St. Louis-des-Français. He exhibited in the salons of 1822, 1824, 1827 and 1831.

GÉRICAULT (THEODORE), who was born at Rouen in 1791, was a pupil first of Carle Vernet, and next of Pierre Guérin. At first he was a simple amateur, cultivating art only as a pastime, and as he died very young, leaving scarcely anything but sketches, it is difficult to understand how it happened that he played so important a part in French art, and exerted such influence on the whole school. But he came forward at the time when literary liberty was reviving with political liberty, and the whole of society was advancing. The example of Géricault coming in at this moment was sufficient to urge French art forward in this general movement of the human mind.

His works in the Louvre mark the commencement and close of his short life. The *Chasseur*

de la Garde and the *Cuirassier blessé* belong to the period when, still following on the traces of Carle Vernet, he was simply a painter of horses.

It was towards the close of his life that Géricault painted the only great work of his life, the *Raft of the Medusa*. After the destruction of a frigate of that name on the coasts of Senegal, the crew endeavored to save themselves on a raft made from the wreck of the ship, and scarcely fifteen men, kept alive with the flesh of the dead, survived the horrors of revolts, combats, stormy seas, hunger and thirst. It is the moment preceding their deliverance that the artist, after some hesitation, chose for his subject. This picture was at first received with a storm of reproaches, but when it was exhibited in London it won much praise, and is now one of the celebrities of the Louvre. Géricault died when but thirty-three years of age, in 1824. (See illustration.)

INGRES (JEAN AUGUSTE DOMINIQUE), was born at Montauban, about 1780, and in his early boyhood showed an equal taste for music and painting. At the age of sixteen, he chose art as his profession, and entered the studio of the stern classic master David, where he remained four years, and gained many proselytes to his own peculiar ideas amongst his fellow pupils. In 1800 he won the second, and in 1801 the first Academic prize, and received a pension of 1000 francs. In 1802, Ingres painted his first important work, *Bonaparte Passing the Bridge of Kehl*, and in 1806 realized a long-cherished dream of visiting Rome, where he remained until 1820, studying the works of Raphael and the other great masters of the golden age of painting with eager and unceasing enthusiasm. In 1820 he removed to Florence, where he resided four years, painting the *Entry of Charles V. into Paris*, and the *Vow of Louis XIII.*, now in a church at Montauban. In 1824 he returned to Paris, to find the school of David supplanted by that of Delacroix, and to begin that struggle with public opinion which lasted until his death. His works were ridiculed in the journals, and the honors, such as the decoration of the Legion of Honor, seem to have but slightly atoned for the pain inflicted by the pens of the reviewers.

In 1827 he completed his *Apotheosis of Homer*, on a ceiling in the Louvre; in 1829 was elected Professor of Painting in the Ecole des Beaux-Arts; in 1833 became an officer of the Legion of Honor, and in 1835 Director of the French Academy in Rome; the last-named appointment enabling him to return to the city of his affections. But his spirit seems to have been broken by the heartlessness of his countrymen; he painted but few pictures; declined a commission for which £16,000 was offered him, and devoted the remainder of his life rather to implanting his principles in the breasts of his pupils than to carrying them out himself. He returned to France in 1840; in 1845 was nominated Commander, and in 1855 Grand Officer of the Legion of Honor.

Ingres died in January, 1867, leaving behind him, in addition to the masterpieces we have mentioned, several great works, including the *Odalesque*, which appeared in 1819; the *Martyrdom of St. Symphorien; Christ Delivering the Keys to St. Peter; Roger Rescuing Angelique; Stratonice; Œdipus Explaining the Riddle of the Sphinx;* and *La Source*, the picture which attracted such universal admiration in the London Exhibition of 1862.

VERNET (EMILE JEAN HORACE), the son of Carle Vernet, was born in the Louvre, where his father had apartments, in 1789. His first teacher was his father, the second was M. Vincent. When quite a child he drew a good deal, and it is said that his first successful essay was the decoration of a hunting card for the emperor; even in boyhood he sold whatever works he could execute, portraits,

vignettes, and the like; at thirteen he was able to support himself. He continued painting with assiduity, but gave a good deal of his time to drawing for the "Journal des Modes;" he failed to win the *grand prix*, which enables a student to go to Rome, and it was not likely he would succeed in a school which was administered by the admirers of David; he married Mdlle. Louise de Pujol, before either party was of age. Vernet served in the army for a time, and thus not only signalized his military spirit, but obtained practical knowledge of regimental details and training, which was of inestimable use to him in producing those intensely vigorous battle-pieces which have, aptly enough, been called "stupendous," and of which every private soldier is a competent critic.

As may be imagined, from the tremendous amount of painting executed by this artist, during a life which was not remarkably long, he was an industrious man, laboring with indefatigable energy and assiduity; and, above all, his executive power approached the marvellous by its rapidity, its precision, its comprehensiveness, its tact, its vigor. He is said to have reckoned his portraits by more than one hundred, his drawings by more than fifteen hundred, his pictures, some of which are of large sizes, by four hundred at least. He obtained a medal of the first class for historical painting in 1812. In 1814, he enlisted in a regiment of hussars with Géricault, and distinguished himself in the defence of Paris, at the Barrier of Clichy. Napoleon I. decorated him with his own hand, in acknowledgment of his services. The enthusiasm of Vernet, the *élan* with which he threw himself into the course he had advocated, may be judged from the fact that, after the downfall of Napoleon, he occupied himself in producing satires and caricatures of the invaders, which were lithographed and disseminated throughout France. It is said that the directors of the Salon of 1822 excluded Vernet's pictures; but this is, no doubt, a mistake, if we are to understand that these gentlemen acted in this manner from political reasons. At any rate, Vernet opened a private exhibition for his pictures, and attracted crowds to see them. These works comprised a *Portrait of Napoleon*, draped in black, and representations of the *Defence of the Barrier of Clichy*, the *Battle of Genappe*, etc.

Vernet's popularity at this time was great; his exertions were indomitable and illimitable; he became a person of considerable political importance, to whom it is said to have been worth Charles the Tenth's while to be civil. The king was unsuccessful in converting the artist to his side, for the latter continued to paint the victories of Napoleon while he lived under the reign of his successor and enemy. Everyone knows those tremendous battle-pieces, each of which exalts the star of Buonaparte, and displays the military glory of the French nation. There are acres of these intensely energetic pictures with thousands of figures bleeding or shedding blood; they are marvels of *élan*, fountains of fierce, warlike spirit, the pictorial apotheoses of sanguinary heroism. The *Farewell at Fontainebleau* has made some of Napoleon's enemies sigh; at one time there was no picture so popular in England as this one, and it is still admired for its pathos, not as a record of a great national triumph. This, and the contracted *Battle of Montmirail*, now in the collection of Sir R. Wallace, an intensely dramatic work, and the admirable *Battle of Fontenoy*, are, we think, Vernet's best productions.

If we are to take a man and judge him according to the standard which he has endeavored to attain, honoring him if he is successful, without taking the height of that standard into question, then Horace Vernet was a very great painter indeed; but, as we cannot quite do so, we are compelled to declare, in addition to what we have said before, that he seems to have been a very successful artist, of prodigiously brilliant qualities, and possessed of amazing skill.

In 1826, Vernet was elected a member of the Institute, a fact which does not affirm the reported antagonism of Charles the Tenth: still less does it show that that not very brilliant monarch dreaded the

indomitable Horace. In 1828, the painter was appointed Director of the French Academy in Rome, where he remained till 1835. In 1830 he resigned this post, and actually proposed to Louis-Philippe the suppression of the Academy which he had directed. The friends of Vernet relate these events with a sort of awe, giving a notion that Paris was convulsed when the news came that Vernet had resigned. He recalled his resignation, and remained till 1835, when he was succeeded by Ingres, a much fitter man or such a post. On his return, the Citizen King employed Vernet to paint those interminable pictures of the campaigns in Africa, which exhaust the human mind in the galleries at Versailles; he also painted subjects of the war in Belgium. He labored six years on these things, and accomplished a wonderful amount of work in the time. In 1839 he went to the East, afterwards he went to Russia, and repeated this visit twice—once at the siege of Sebastopol. He painted more and ever more battle-pieces, portraits, and interiors. In 1845 he lost his daughter, who had married Paul Delaroche, and in 1855 his wife died; he married again in 1858, but a long and painful illness prostrated the vigorous and energetic designer, who concluded the battle of life January 17, 1863.[1]

DROLLING (MICHAEL MARTIN), was born at Paris in 1786; he was the son of Martin Drolling, several of whose pictures are in the Louvre. Young Drolling entered the school of David and soon distinguished himself. In 1811 he won the Grand Prize of the Salon by his picture, *The Wrath of Achilles.* In later years he established a school of painting in Paris, and is distinguished by having instructed many eminent painters. His best known works are *The Death of Abel, The Conversion of St. Paul,* and *Orpheus and Eurydice.* He died at Paris, 1851.

PICOT (FRANCIS EDWARD), was born at Paris 1786; studied under M. Vincent, won the second prize of the Salon, 1811, and the prize of Rome, 1819, by his picture, *The Death of Sapphira.* Like Drolling and Cognet, he was a successful instructor of his art, and numbers among his scholars many distinguished names. His best known works are *The Delivery of St. Peter, Raphael and the Fornarina* and *The Duke of Orleans and Family*—the latter in the Palais Royal. He was decorated Chevalier of the Legion of Honour, 1832. He died 1868.

DUBUFE (CLAUDE MARIE), was born in Paris in 1793, and took his first lessons in art in the studio of the great classic master, David. His earliest independent works were historical, and included the well-known *Roman Family Dying of Famine,* and *Achilles Taking Iphigenia under his Protection.* They were succeeded by *Christ Stilling the Tempest: Apollo and Cyparissus;* the *Birth of the Duke of Bordeaux; Christ Walking on the Sea of Galilee; The Deliverance of St. Peter,* which attracted so much attention as to induce the French government to confide to their gifted author the decoration of the first saloon of the state council chamber. The pictures painted for this purpose were symbolical rather than historical, and represented Egypt, Greece, Italy and France. In 1827 Dubufe changed his style and class of subjects; his *Remembrances, Regrets,* the *Nest,* the *Slave Merchant,* taking high rank as *genre* pictures. His portraits, especially those of the *Queen of the Belgians,* the *Duchess of Istria,* and *Mdlle. Vernon* as Fenella, are also greatly admired. Dubufe died in April, 1864.

ROBERT (LEOPOLD), was born in Switzerland in 1794. At first an engraver, then a pupil of David and Gérard at Paris, whilst Géricault was studying under Pierre Guérin, he went very late to

[1] The best account of the life of Horace Vernet is that from which we have borrowed materials for the above sketch. This biography was published in "The Fine Arts Quarterly Review," No. III., 1861; it is signed "M. C. H." To the same source we are much indebted for the memoir of Delaroche. See No. IV. of the same review.

Italy to become an original painter, and almost immediately after gave up art by a voluntary and premature death. In Italy he returned to the tradition of historical landscape—scenes of history mixed with the scenes of nature. His subjects varied, are chosen intelligently, and carefully studied even in their slightest detail, and are full of poetry. We always feel in them his love of the beautiful as well as of the true; and the country round Rome, as he represents it, becomes as noble as ancient Arcadia. Three of his most important works were presented to the Louvre by King Louis-Philippe—the *Italian Improvisatore*, the *Feast of the Madonna di Pie-di-grotta*, and the *Harvest Feast* in the Roman Campagna. This *Agro Romano*, where the handsome mountaineers have come down for the harvest, with their *pifferari*, as they had come down for the sowing, flying off again to escape the attacks of malaria—this *Agro Romano*, which has been popularised by the fine engraving of Mercuri, contains a complete summary of the merits of its author. It is a pity that to these three magnificent pictures, full of sunshine and joy, the Louvre has not been able to add one which the painter has, on the contrary, covered with a veil of melancholy, the *Departure of Fishing Boats in the Adriatic*, in which Léopold Robert seems to foretell a departure without a return, and which he completed at Venice just before he ended his own life in the year 1835.

COGNIET (LEON), was born at Paris, August 29th, 1794. A pupil of Guérin, won the Prize of Rome in 1817 by his picture, *Helen delivered by Castor and Pollux*. His best known pictures are *Marius amid the Ruins of Carthage*, *The Massacre of the Innocents*, and *Tintoretto painting his Daughter's Portrait from her Corpse*.

Cogniet was decorated Chevalier of the Legion of Honour, 1823; Grand Officer, 1846, and was elected Member of the Institute, 1855. His fame, however, will rest most securely on the fact of his successful school, from which he can count such illustrious names as Méissonier, Jules Lefebvre, Hugo Merle, Charles L. Muller, Tony Robert-Fleury, and a host of others.

SCHEFFER (ARY), who was born at Dordrecht, of French parents, in 1795, had the misfortune when quite young to lose his father, who had, however, given him an elementary education in art. His widowed mother took him, in 1811, to Paris, and apprenticed him to Pierre Guérin, from whom he learned his art, though he acquired but little of that master's style. He died at Argenteuil, near Paris, in 1858.

Ary Scheffer might complain with justice of having nothing in the Louvre but works painted during his youth, the *Femmes Souliotes*, and the *Larmoyeur;* however distinguished these works may be, they cannot compare with the works of a riper age. They are far from equalling the *Francesca di Rimini*, in the possession of the Duc d'Aumale—his *Gaston de Foix Found Dead*, now in the Gallery at Versailles—or the four subjects taken from Goethe's *Faust;* and certainly they give no indications of what might be expected in the *Christ the Comforter*, the *St. Monica*, and the *Temptation of Christ*, in all of which, leaving dogma for morality, and reconciling sacred history with the ideas of his own century, Ary Scheffer endeavored to found a fresh school of religious philosophy.

COROT (JEAN BAPTISTE CAMILLE), one of the best of modern French landscape painters, was born at Paris, in 1796. He was apprenticed to a draper, but young Corot was determined to be a painter, and, in spite of all that his parents did to dissuade him, entered, in 1822. the studio of Michallon. When that artist died, Corot studied for a time under Victor Bertin; but, quitting that master, he went to Italy, where, during a stay of several years, he applied himself diligently to study

landscape painting from nature. In 1827 appeared Corot's first works, a *View of Narni*, and the *Campagna of Rome;* in the Paris Exhibition of 1855, he exhibited *Morning Effect* and *Evening*, and in the same year received a first-class medal; in the London Exhibition of 1862, he was one of the artists who represented the French school; and again in 1871, in which year he exhibited no less than twenty-one pictures. He was also a frequent exhibitor in the French Gallery, Pall Mall. He died in 1875. "Corot was a poet, and his canvases are the expression of ideas, refined almost to sentimentality, full of fancy and imagination, yet, still somewhat late in life, wanting in that delicacy of execution which seems almost essential to the appropriateness of his subjects—moonlight scenes, peaceful sunsets, and cool, gray mornings." We illustrate his picture of *Evening* referred to above.

Réne Ménard says of Corot: "Of late, no painter has been so much exalted by criticism; he was not even reproached with the uniformity of his pictures, nor with the calculated absence of colored tones and rigid forms. Everybody knows that mythology is now banished from our landscapes, and that it is the fashion to laugh at the nymphs whose cadenced steps had so much charm for our fathers; still it is one of the not infrequent inconsistencies of French criticism that it does not hesitate to praise, in Corot, a choice of subjects that it condemns in theory. It is true that his nymphs add no great value to his pictures, but they are placed with so much judgment that it is impossible to realize his landscapes without them. However, he sometimes sought to render nature without alteration: for instance, in his *Vues de Ville-d'Avray et des Environs de Paris:* but, like all true artists, Corot assimilates all he sees to his inward dream, and the varied effects of nature uniformly appear to him under the same poetical vision. Had he been painting in Egypt by the Pyramids, he would have found there his silvery tones and his mysterious bowers. Whether he works out of mythology some graceful tale, or whether he renders, in a manner that he intends to be positive, some particular and familiar scene, Corot always leaves in his work a poetical perfume, which is his personality, and is as good as a signature. . . . . Corot is *par excellence* the painter of morning. He can render with more felicity than anybody else the silvery light on dewy fields, the vague foliage of trees mirrored in calm water. He was not fond of the noonday light, and it was always in the earliest morning that he went out to paint from nature. He has himself described his artistic impressions in letters which foreshadow his pictures, and we cannot end this article better than by giving one extract out of them: 'A landscape painter's day is delightful. He gets up early, at three in the morning, before sunrise; he goes to sit under a tree, and watches and waits. There is not much to be seen at first. Nature is like a white veil, upon which some masses are vaguely sketched in profile. Everything smells sweet, everything trembles under the freshening breeze of the dawn. *Bing!*[1] The sun gets clearer; he has not yet torn the veil of gauze behind which hide the meadow, the valley, the hills on the horizon. The nocturnal vapors still hang like silvery tufts upon the cold green grass. *Bing! Bing!* The first ray of the sun . . . . another ray. The small flowerets seem to awake joyously; each of them has its trembling drop of dew. The chilly leaves are moved by the morning air. One sees nothing: everything is there. The landscape lies entirely behind the transparent gauze of the ascending mist, gradually sucked by the sun, and permits us to see, as it ascends, the silver-striped river, the meadows, the cottages, the far-receding distance. At last you can see what you imagined at first. *Bam!* The sun has risen. *Bam!* The peasant passes at the bottom of the field, with his cart and oxen. *Ding! Ding!* It is the bell of the ram which leads the flock. *Bam!* Everything sparkles, shines; everything is in full light, light soft and caressing as yet.

[1] We preserve Corot's interjections, Bing! Bam! Ding! Boum! where it pleased him to insert them. They mean nothing, except that there is a change in the character of the scene, which he chooses to mark in this way.

The backgrounds with their simple contour and harmonious tone are lost in the infinite sky, through an atmosphere of azure and mist. The flowers lift up their heads; the birds fly here and there. A rustic, mounted on a white horse, disappears in the narrowing path. The rounded willows seem to turn like wheels on the river edge. And the artist paints away . . . . paints away. Ah! the beautiful bay cow, chest-deep in the wet grasses; I will paint her. *Crac!* there she is! Famous! Capital! What a good likeness she is! *Boum! Boum!* The sun scorches the earth. *Boum!* All becomes heavy and grave. The flowers hang down their heads, the birds are silent, the noises of the village reach us. These are the heavy works; the blacksmith whose hammer sounds on the anvil. *Boum!* Let us go back. All is visible, there is no longer anything. Let us get some breakfast at the farm. A good slice of home-made bread, with butter newly churned; some eggs, cream, and ham! *Boum!* Work away, my friends; I rest myself. I enjoy my siesta, and dream about my morning landscape. I dream my picture, later I shall paint my dream.' Is not this Corot himself?"

DELAROCHE (PAUL), was born in Paris, July 16, 1797; his real name was Hippolyte, that of Paul being a pet name. His uncle was Keeper of the Prints in the Bibliothèque and deeply learned in art, his father was an able connoisseur. Delaroche's first master was Watelet, the landscape painter, his second instructor Gros, under whom he made rapid progress, exhibiting in 1822 a *Descent from the Cross*, and *Jehosheba saving Joash*, the former is in the chapel of the Palais Royal, Paris. He continued in successive years to advance from the somewhat cold manner of the above-named works to the development which was marked by *Filippo Lippi and Lucrezia Buti*, 1824. In 1827 he produced the *Death of President Duranti*, which was burnt by the Communists, we believe, with the building of the Conseil d'Etat, Paris. It was a fine work, well worthy of the painter, and marked by energy of design which was not the less admirable because under the restraint of good taste. He was the antithesis of Horace Vernet, and was a most laborious painter. He was admitted to the Institute in 1833. In this year he was commissioned to paint the whole of the interior of the Madeleine, and went to Italy in order to prepare for this tremendous task; but two years afterwards he learnt that part of this gigantic trust had been withdrawn from him, so he returned home immediately, repaid the 1,000*l.* he had received for prefatory studies, and declined to paint as he had been appointed to do. This was a most honorable exercise of a noble spirit, for Delaroche was anything but a rich man, and had not long before married H. Vernet's daughter. In 1836 he exhibited his *Charles I. insulted by the Soldiers*, and *Strafford going to Execution*, two highly popular works, and both well known in this country; the *St. Cecilia* came next, then, in 1841, the *Hémicycle*, before named,—this was the last picture he exhibited. Wounded by what he considered an unjust criticism, he determined to exhibit no more, and kept his word. In 1841 he produced *Charlemagne crossing the Alps*, now in the Museum at Versailles. After this he painted *Napoleon in his Cabinet*, *Pilgrims in the Piazza di S. Pietro, Rome.* In 1848 he went to Rome again. He produced about this time *Napoleon at Fontainebleau*, and some pictures of minor importance. In 1845 his wife's health declined, and she died at the end of the year. From this time Delaroche, always of a retiring disposition, lived more secluded than ever, but he did not cease to work; the events of 1848 disturbed him greatly, and he conceived the idea of going to Russia or America, but his friends dissuaded him from putting this sufficiently unfortunate idea into execution. The picture called the *Girondins* was his chief work after this period; it is well known by engravings. He produced several more examples, all of them marked by despondent choice of subject and a mournful mode of design: *e. g.* the *Young Martyr*, the

unfinished series of pictures associated with the Passion of Christ, of which *The Virgin contemplating the Crown of Thorns*, was a member, and the last picture Delaroche worked on. He died of a liver complaint, after great suffering, November 4, 1856.

DELACROIX (F V. E.), was born in 1799, near Paris, his father was a performer in the great drama of the Revolution, a member of the Convention who distinguished himself in the "Thermidor," a minister of foreign affairs, ambassador to Holland, and prefect. Delacroix entered the arts under the direction of Guérin, and had for his companions the famous painters whose names we have already mentioned. He obtained little beyond opportunities of study while he was under the charge of the classical master in painting, for he was from the first a rebel, and refused to accept the traditions of art which were in those days offered to students. The appearance in 1822 of Delacroix's first picture, *Dante and Virgil*, was to the then reigning school like an alarm of fire to the inhabitants of a cathedral city, who are conscious that the engines are out of order, and suspect the supply of water will be tardy in arriving, and insufficient in quantity. This portent, was, however, not wholly unexpected, dismal rumors that the son was as ardent a revolutionist as his father had been, had moved the hearts of many accomplished Academicians. It is not too much to say that the picture violated all the conventions of the day; in fact, it exceeded even more widely on one side than the classicists had overstepped on the other. It became the subject of hot controversy, and the disputes which it provoked were not allayed by the appearance in the following year of *The Massacre at Scio*, which, like the *Dante and Virgil*, is now in the Louvre, and testifies to the intensely energetic turn of the artist's genius, and his uncompromising vigor of painting; it also proves that vigor may become violence, and genius grow extravagant. So it appears to us of these days; but the spectacle must have been an astounding one to the classicists of those times. Delacroix's name became, on the other hand, a battle-cry for all who desired freedom in design, and were determined to throw off what they not unreasonably considered shackles of convention. Delacroix had the young men on his side, and therefore victory was assured to him in course of time. It would be difficult to give an idea of the fierceness with which the contest was carried on,—the attacks, more frequently abusive than reasonable, and seldom temperate, which were made on the Pre-Raphaelites in 1848–50, were ignoble in comparison; besides, the war in the latter case was conducted by one party only. In the former, two large hosts joined issue, and as the prize was felt to be nothing less than the leadership of art in Europe during at least a generation, the contest was waged with corresponding spirit. Time was, as we have said, in favor of the rebels, not only in removing their antagonists from the scene, but by moderating the tone of their new leader. Ultimately, something like a compromise took place, and both sides lowered their pretensions.

Meanwhile, Delacroix produced a considerable number of large and pretending works, such as *Mephistophiles appearing to Faust, Justinian, Combat of the Giaour and the Pasha*, from Byron, a poet whom, as might be anticipated, the artist greatly admired. Between these men of genius there was much in common. Also, the political picture, *La Liberté guidant le Peuple sur les Barricades.* Of course this work appeared after 1830. A government mission to Morocco gave Delacroix an opportunity for finding a new field of art; he accordingly produced *Les Femmes d'Alger*, a fine and richly painted work, which has, however, been much overpraised. His next important labor was in decorating the walls of the Palais du Corps Législatif with large symbolical pictures. On these tasks he spent three years, until 1837. The applause which attended the completion of these works was great, and equal to their merits. Delacroix from this time was largely engaged in similar commissions, which

received unbounded admiration. He produced many smaller pictures, one of the most famous of which represents the murder of the Bishop of Liége, as described in Scott's "Quentin Durward." He died in 1863.

BELLANGÉ (JOSEPH LOUIS HIPPOLYTE), was born in Paris, in 1800, and took his earliest lessons in art from Gros, acquiring some reputation for his lithographic drawings of military figures when scarcely more than a boy. In 1824 Bellangé won a second-class medal for an historical picture; in 1834, he was made a member of the Legion of Honour; in 1855, he obtained one of the prizes of the French International Exhibition; and in 1861 was created an officer of the Legion of Honour. He is chiefly known in England by two pictures sent to the International Exhibition of 1862: the *Two Friends*, belonging to the Duke of Hamilton, a small but highly finished work, and *A Square of Republican Infantry repulsing Austrian Dragoons*, 1795. His most important pictures, however, are to be seen in the Collections at Versailles, and include his *Battle of the Alma*, *Painful Adieux*, the *Departure from the Cantonment*, the *Cuirassiers at Waterloo*, the *Battle of Fleurus*, the *Return from Elba*, the *Morning after the Battle of Gemappes*, the *Defile after the Victory*. This popular painter of battle-scenes died in May, 1865.

MILLET (JEAN FRANÇOIS), was born at Greville, near Cherbourg, in 1815. As his parents were but peasants, and unable to afford to give their son an art education—which his early-displayed talent showed would not be thrown away upon him—the authorities of Greville furnished him with the means of going to Paris, and entering the studio of Paul Delaroche. But young Millet showed neither taste nor aptitude for historic painting, and accordingly, after a short sojourn with Delaroche, he left that master and sought instruction from nature alone. He married, and settled at Barbizon near the Forest of Fontainebleau, and there from the fields and woods, and from the peasants he took the subjects of his works. His first exhibited picture, the *Milkwoman*, appeared at the Paris Salon in 1844; to the Paris Exhibition of 1855 he sent his *Peasant grafting a Tree;* in the London Exhibition of 1862 appeared a *Rustic Scene;* and in the Paris Exhibition of 1867, no less than nine pictures of rustic life. The *Flax Crushers*, one of his best pictures, was exhibited in the French Gallery, Pall Mall, in 1874. In 1870 he sent works to the Salons for the last time: *November* and *A Woman churning Butter*. In the Luxembourg are, *The Church at Greville* (for which 12,200 francs was paid after Millet's death), *The Bathers*, and a number of designs or studies in pencil, crayon, and pen drawing. Among his works we would also mention, *A Bit of the Village of Greville*, sold at the Faure sale in 1873 for 20,300 francs; *A Woman with a Lamp* at the Laurent-Richard sale, 38,500 francs; *The Evening Angelus*, *The Potato-Gathering*, *The Mother cradling her Child*, etc. In the *Harvest of Beans*, Millet introduced the portrait of his mother, and the cottage in which he was born. This artist executed only about eighty pictures. When we consider that he painted thirty-one years this is not a large number. He gave much thought to his subjects; he retained his canvases in his studio, and returned to them from time to time, in order to give to them exactly the sentiment he wished them to express. Millet was in one way extremely remarkable, we might almost say unique; he never painted from a model. What acuteness of observation was required in order to reproduce from memory, as he did, not only the characteristics of attitude and aspect in his figures, but the details of his landscapes! He left, besides his pictures, numerous designs and studies in different modes of execution. After his death all that were in his studio (many unfinished) were sold at the Hotel Drouot; they numbered fifty-six, and brought 321,034 francs. M. Gavet had a collection of designs by Millet, numbering ninety-five, which were also sold at

the Hotel Drouot, a short time after the sale above mentioned. Previously, however, M. Gavet had generously placed half his collection on exhibition for one month, for the benefit of the family of the artist. The sale brought 431,050 francs; there were not more than twenty purchasers, and but one who was not French. Millet had also executed quite a number of etchings and a few wood-engravings. The following plates have been made by others from his works: *The Angelus*, engraved by Waltner; *Death and the Wood-Cutter*, *Œdipus*, and the *Harvest of Beans*, by Edmond Hédouin. *The Rustic Labors* and *les quatre heures du jour* (fourteen pieces) have been copied in wood-cuts by Adrien Lavielle.

Edwin About says: "The late M. Millet, besides being a landscape-painter, was a great figure-painter. In the opinion of many, and those not the admirers of the newest phase of French art, the Courbet-Manet-Corot school, he was the first French painter of his time. Certainly the French school has never produced an artist with such thorough devotion to nature, or who has so truthfully rendered scenes and emotions of natural life. His works have nothing theatrical or cynical about them. To an Englishman they are suggestive of the poetry and sentiment of Burns, and the sympathetic feeling for nature of Wordsworth. He had the art of introducing into pictures of modern French pastoral life, while retaining the truthfulness of nature, all the elevated qualities of the best artistic culture to be found in the works of the great masters. Those who remember the *Angelus du Soir*, in the Exposition of 1867, well know this is no exaggeration. The picture represents a couple of peasants, man and woman, who, while at work in the field, hear the bell of the distant church tolling the *Angelus*. They stop work, reverently bowing their heads in silent prayer. For expression of devotion equally genuine we must go back to the works of the early Italian masters.

"Many of your readers who delighted in Millet's works will probably be interested in hearing of some of the pictures he was last engaged on, but of which few, alas, we may hope, were quite completed. For he kept his works long in the studio, always endeavoring to make them as perfect as possible, not only in their execution but in their sentiment. I remember his showing me a picture of a village church of Normandy, the one in which he was christened. On my speaking of it as completed, 'No,' he said, 'there is an impression of this scene as it struck my imagination when a child which I have not succeeded in rendering, but which I hope to get some day.'

"Barbizon is one of those French villages we know so well, a long street of cottages and small farm-houses, with their picturesque *basscours*. At the top of the village, approaching the forest of Fontainebleau, is a range of modest buildings, one of which has a large window. This is the residence and studio of Millet. One day last autumn, being at Barbizon, I sent my card to M. Millet, and asked permission to see any work he might have finished. He very kindly acceded to my request, and led the way along a shaded alley to his studio. His appearance was decidedly more provincial than Parisian. He wore a straw hat, loose shooting-coat, and *sabots*. His manner was especially courteous and genial, though very quiet. He gave me the impression of being nearer fifty than sixty years of age."

Millet died at Barbizon 1875.

HAMON (JEAN LOUIS) was born at Plouha, Côtes-du-Nord, in 1821, and was educated for the priesthood. His love of art, however, led him to renounce the sacred profession; and having obtained a grant of five hundred francs from his native place, he made his way to Paris, and began the study of painting under Paul Delaroche and M. Gleyre. In 1848 appeared his first pictures, one a genre subject called *Le Dessus de Parle*, and the other a sacred work, *Christ's Tomb*, succeeded a little later by a

Roman placard, the *Seraglio*, and other similar productions which scarcely met with the recognition they deserved. Compelled to earn his daily bread, Hamon now for a time gave up easel painting, and accepted employment in the Sèvres manufactory, where he succeeded so well, that in 1852 he was able to resume oil-painting—producing, in the same year his *Comédie Humaine* which made his reputation. The most noteworthy of his later works are *Ma sœur n'y est pas; Ce n'est pas moi; Les Orphelins; L'amour de son Troupeau.* In 1856 Hamon went to the East, and most of the pictures subsequently painted are on Oriental subjects. He resided some years at Capri, but returned to France shortly before his death, which took place at St. Raphael, in the department of the Var, in 1874.

REGNAULT (ALEXANDRE-GEORGES-HENRI), was born at Paris in 1847, and was the pupil of MM. Lamothe and Cabanel. In 1866 Regnault won the prize of Rome, and in 1869 a gold medal. In the succeeding years he attracted much notice by his *Still Life*, his portrait of *General Prim*, and *An Execution at the Alhambra*, all exhibited at the Gallery of the Society of French Artists in New Bond Street, and *Salomé la danseuse*, exhibited in the Paris Salon of 1870, in which the first art critics of the day recognised an originality of design, and force of execution, likely to entitle their possessor to the highest rank amongst contemporary painters; but the terrible war of 1870–1, which frustrated so many hopes, and cut short so many careers, broke out just as Regnault was attaining to celebrity. The news of the declaration of hostilities reached him when he was studying at Tangier, and leaving his unfinished work upon his easel, he returned to France, took service as a national guard, and was killed in the sortie from Paris. He was only twenty-four years old.

Paul Mantz closes his account of Regnault thus: "It will soon be a year since these fatal things occurred; but the remembrance of Regnault remains as fresh as on the day of his death, and yesterday, when at the exhibition of the works of the pensioners at Rome, we saw in the place where his contribution for the fourth year should have been, an easel draped in black and decorated with green boughs, each one felt an oppression of the heart at this spectacle, which told too well of human injustice, and of the cruelty of the times. Regnault, crowned already with a precocious glory, was scarcely at the first chapter of his book; his art was young, like his soul: he knew little of painful experiences, and in the constant holiday of his life could not yet understand them. He would without doubt have advanced in the sentiment of manner, as in that of the drama. But the dream is ended: the present and the future, both have perished together. There remains to us only his work, which is but a radiant beginning, and the example of his death, which plainly shows that the culture of art extinguishes not the religion of patriotism in the soul. Let us guard faithfully the memory of the artist and the citizen, and on this tomb, where so many hopes are buried, let us read, with our regrets for the departed master, our hatred for those who killed him."—*Gazette des Beaux-Arts*, January, 1872.

DECAMPS (ALEXANDRE GABRIEL), who was born in Paris, March 3, 1803, was one of the greatest of European artists, a man whose pictures, taking them as a whole, justify us in placing him at the head of the French school. He received his first instructions in art from M. Bouchet, but secondly from Abel de Pujol, and afterwards, it is supposed, from David and Ingres. His works confirm the report that Decamps obtained but a small share of advantage from his studies under either of these artists. "The Athenæum," No. 1,714, September, 1860, gave the following account of this painter, which, as it summarizes the whole of the subject now before us, we cannot do better than repeat. "French art has recently lost one of its greatest and most characteristic ornaments by the decease of M. Alexdre Gabriel Decamps. There was something so peculiarly French about his works that the least experi-

enced critic would at once designate them as the productions of one of that nation. Bold, picturesque, impressive, by vigorous dealing with the qualities of light and shade and tone, and exhibiting extraordinary dramatic power of conception, they take the fancy and feelings of the spectator in a manner which is quite indescribable. When you look into very many of these, there seems to be nothing more than an active fancy could shape when brooding over some time-stained wall, or vision in the household fire. We feel the spirit of the designer impressed on us at once as that of a man to whom effect and light and shade have the same poetic associations as those to which music links itself in most minds. Yet, again, their dramatic spirit is marvellous, and whether dealing with the passage of a line of Arabs across a ford after sundown, or the grim line of the dead that are chained against the wall in his *Tour de Bordeaux*, the end achieved is the same, and the tale is impressively related; and the long, dark lances held on high tell as picturesquely and suggestively in the one, as does the unsteady glimmer of the lamp-flame that does but reveal ghastly corpses propped against the dungeon wall in the other. With these remarkable faculties of design, he united the even rarer quality of superb and deep colouring, and vigorous, unconventional drawing in his pictures. The best known among these is the famous *Defeat of the Cimbri*, a work which realized to the utmost the ideas of a desperate and savage fight of vast masses of men, disciplined against undisciplined. All who have seen this extraordinary work speak in terms of admiration of the impressive character of the background, a part of a picture which is sure to display the art-tone of the painter. Among the most frequent subjects of his choice were French and Algerian domestic themes, in which he showed rare feeling for what we can find no better name than picturesque humour in the highest sense. In 1829 he travelled in the East, and produced as the result several pictures of Cairene and Constantinopolitan life. His monkey studies, wherein are seen monkeys with a perfectly fascinating grotesque resemblance to the human countenance on their faces, are famous in France. They mostly represent apes going through various critical or artistic operations and manœuvres. Some of the most celebrated of his productions comprise the series of nine illustrations of the life of Samson, astonishingly vigorous works, executed in charcoal heightened with white. Besides these, his *Watch-guard at Smyrna*, *Turkish Guard Room*, and *The Siege of Clermont* are the best. Decamps was born in Paris, and lived a good deal in the environs thereof, and was fond of dogs and field sports. It is related of him, that he was in the habit of modelling little wax figures to suit the designs he had in hand, and having dressed them, to employ them as models for use in his pictures. An immense number of his sketches and pictures are known in England through the lithographic drawings of Eugène Le Roux."

The manner of Decamps' death illustrates what is said above respecting his fondness for field sports. He was hunting in the forest of Fontainebleau and riding a vicious horse, which, in spite of remonstrances, he mounted; the beast took fright at something in the road and ran away with his rider, ultimately falling against a tree and "crushing the artist's head and entire body. He fell, and was crawling painfully along the road, furrowing it with his nails in agony, when two Englishmen came up, and were the first to assist poor Decamps, who was brought back in a dying state."[1]

The richest display of the genius and labours of Decamps took place at the Paris Exposition, 1855, when not fewer than forty-four paintings (Nos. 2855–99) were brought together. The effect of this collection on the minds of students was prodigious. It will be seen by means of the above account of his works that by the hands of Decamps an entirely new quality had been produced, or rather a fusion of noble qualities had been effected of the riches of French art; no one, before his

[1] "The Athenæum," No. 1717, Sept. 22, 1860, p. 391.

time, had achieved any thing like a great measure of success in regard to chiaroscuro, no one has surpassed and few have approached him in colour, as few have reached his standard in respect to tone, none have excelled him in dramatic force of conception, in vigorously designing his subjects. His honour remains unabated in France, and gathers more and more admiration as the world grows in knowledge of art.

TROYON (CONSTANT) was born at Sèvres, August 25, 1810. He had the advantage of receiving the instruction of Riocreux; and, what was better than all, devoted himself to the study of nature in many districts of France, especially those which afforded subjects suited to his taste, and displayed wide meadows, deep, bright, full streams, fringed by lines of willows, and, in the distance, gently rising uplands, over the surface of which cloud-shadows pass swiftly; where cows loiter in the sun-flecked vistas of woodland sward, and in narrow lanes that are traversed by rivulets, which were Troyon's best-furnished studios. With his love for such materials, it is not wonderful that he made an excursion into the country of Cuyp, and profited by studying nature in the same phase, and with similar forms to those which she presented to our subject's antitype. In comparing Troyon with Cuyp, which is simply inevitable, it should be added to the above criticism, that the former painted with more solidity, more firmness, and greater precision than the latter; his cattle are examples of this, and the facts go far to compensate for the relative inferiority of his colouring. On the other hand, Cuyp is a colourist of high degree, even his minor studies and sketches prove this; for example, in Mr. John Henderson's collection is a little study of two dun red cows reclining in a meadow, with a deep green-tinted hillside rising behind them; a noble piece of colouring is thus produced, one which is perfectly sober and broad, and as rich as possible. His greater pictures, to which we have already referred, are only better in degree than the less famous specimens of the skill of this long-neglected painter.

If any other teacher than nature instructed Troyon to think in the manner of Cuyp, it was the Englishman Constable, some of whose pictures were in France at a comparatively early period of his career, where they produced a great effect when exhibited at Paris. We find Constable writing in his letters with great interest and evident satisfaction at the applause his works obtained in France; he would be still more delighted if he could now see in every Salon proofs of the value of the lessons French landscape painters have derived from him. One phase of the French school of landscape, and this is second to none, owes its existence to Constable; it must be admitted, however, that the teachings of the English painter have been received by most capable pupils with corresponding profit.

Troyon's first picture at the Salon was styled *La Maison Colas a Sèvres*; this appeared in 1833, when the artist was twenty-three years of age. At the same period he produced *La Fete de Sèvres*, and *Un Coin du Parc de St.-Cloud*. He produced many pictures, deriving their subjects from the environs of Paris, and he was thus shown to be studying in the locality. M. Daubigny has adopted, and is still using, home scenes in all their richness and beauty Among these pictures are views of *Sèvres*, of *D'Argentan*, *La Ferté*, *St.-Aubin*, likewise *La Vallée de Chevreuse*, *Fontaine de Caudebec*, *Site des environs des Vanves*, *Les environs de la Haye*, *Les environs d'Amsterdam*, painted in 1847; *La Foire Limousine*, *Les Baigneuses*, *Les Bœufs au labeur*, which is in the Luxembourg; *La Vallée du Tonque en Normandie;* both of these were at the Exposition Universelle, with *Les Chiens courants*, *Les Chiens courants lancès*, and *Les Chiens d'arret*. He painted also *La Vache blanche* and *La vache rouge*, *Le retour a la Ferme*, a charming and masculine picture, *Le dèpart pour le Marché*, *Paysage avec animaux*, a noble picture, one of the masterpieces of modern landscape, now in the Luxembourg, the gift of the artist's mother after his death. This event happened at Paris, February 21, 1865.

VINCENT (FRANÇOIS-ANDRÉ), born in 1746, died in 1816. Vincent began in the eighteenth century that which Paul Delaroche has practised with so much success in the nineteenth, and what is now called the "historical genre." He was a pupil of Vien and at one time David's rival. At the time when the false-antique had been restored to honor, he won the grand prize with his painting *Germanicus haranguant ses troupes,* and accomplished his studies under the directorship of Natoire. On his return to Paris he was accepted by the Academy in 1777, and was received in 1782. The Louvre possesses his initiation piece, which is stored in the attics, *l'Enlevement d'Orythie.* At this time the ideal was more thought of than the execution. The critics of this period held Vincent to account for having painted before David the subject of *Belisarius Begging,* and before Peyron that of *Socrates reprimanding Alcibiades.* These paintings which were not in harmony with the usages of the school, obtained nevertheless great success. Vincent received the order to paint for the king, the picture, *President Molè resistant aux factieux,* a painting which was to be reproduced in tapestry at the Gobelins.

To conform himself, as others had done, to the reform which his master Vien had outlined, he painted Alcibiades, Socrates, Belisarius and Zeuxis among the most beautiful girls of Crotona, but his talent, again once more, was to see nature and reality rather than to feel the style and to elevate himself to the ideal. *Henry IV. rencontrant Sully blessé,* was eminently a painting within the full scope of his powers. His design, though easy, was full of sentiment, devoid of the clumsy and measured hatchings seen in the works of the Vanloos, the striking features noticeable in those of Greuze, and the lifeless stippling, pertaining to that of artists doomed to a trade of patience. To sum up, his best works are those where he has cast off the influence of Vien and David. He was never more inspired than when he painted the *Leçon de Labourage.*

While David was becoming Roman, Vincent remained French, and it is not astonishing that from his studio emerged the most modern as well as the most popular of our painters, Horace Vernet. Among his numerous pupils, are distinguished, Meynier, Mérimée, Pajou, son of the sculptor, Ansiaux and Picot. Vincent died in 1816 member of the Institute and professor to the Polytechnic School. Intelligent and well read, he was confided the writing of the articles on the subject of Painting by the Academy of fine arts for their Dictionary. To his school also belongs Mme. Guyard, née Labille des Vertus, who was married to Vincent her preceptor, but who was known only by the name of her first husband.

ISABEY (JEAN BAPTISTE), an eminent miniature painter, was born at Nancy in 1767. He repaired to Paris, in 1786, being then nineteen years of age; and, while he was studying miniature under Dumont, supported himself by painting snuff-boxes. When David returned from Rome, Isabey entered his studio as a pupil, and finished his art-education. David helped him to live, as well as to improve himself in Art. When the Revolution came, Isabey had his hands full of portraits of the Constituent Assembly. A remark by Mirabeau is said to have taken firm hold of the painter's mind:—"I would rather make sure of being first in a branch of Art, than suspect I was only second in another." In consequence of the remark, Isabey renounced historical painting and took to portraiture. The agitated times, no doubt, suggested the change, and the artist's marriage with a poor gentlewoman confirmed it, as the surest path to a competency. Under the Directory, he became the most popular miniature painter in Paris. Some of his best portraits were of that date. "They represent some incredible oddities, with dog's ears; and, as for his women, they are the boldest

and the most licentious," says M. Charles Blanc. Isabey became Hortense Beauharnais' drawing-master, and thus established a connection with the Bonaparte family.

He was a kind-hearted man both in word and deed. When Gérard was starving, after the Revolution, Isabey bought his *Belisarius* for £120, and immediately afterwards sold it to the Dutch minister for double the sum. He was met by some one, on his way back to hand over to his poor brother-artist the whole of the profit he had made by his bargain. A number of Isabey's drawings of the Coronation of Napoleon are now at the Louvre. He executed a splendid drawing, in stumped crayon, for Talleyrand, representing all the members of the Congress of Vienna, 1815. A valuable picture, on Sèvres porcelain, of Napoleon surrounded by his Marshals, once the property of the city of Paris, is now in England.

PUJOL (ABEL DE ALEXANDER DENIS), son of the Baron de la Grave et de Pujol, was born at Valenciennes, 1785. Officer of the Legion of Honor, Member of the Institute.

At the age of 18, Pujol entered the School of David; won the Prize of Rome in 1811. He was distinguished for his historical works: *The Baptism of Clovis*, in the Cathedral of Rheims. *His Death of Britannicus*, is in the Museum of Dijon. He died on September 28th, 1861.

HESSE (NICOLAS AUGUSTE), born in Paris, 1795, became a pupil of Gros, and, at two-and-twenty, carried off the prize of Rome. His health did not permit him to remain there his full time. On his return to Paris he occupied himself with historical and religious art; and subsequently with cartoons, frescoes, and the decoration of churches. He exhibited comparatively few pictures, hence his reputation never equalled the sterling merit of the artist. It is in the churches he decorated that his work may be best appreciated; as in that of Notre Dame de Lorette, of St. Clotilde, and of St. Eustache, in Paris, and in the cathedral of Avranches. Both at the Louvre and the Luxembourg his decorative art was employed; and in what was once the principal hall of the Hôtel de Ville.

Hesse was elected to Delacroix's vacant place at the Academy of the Beaux Arts in 1863. He died in 1869.

MICHALLON (ACHILLE-ETNA), born October 22d, 1796, died September 23d, 1822. At the grave of Michallon on the 22d day of September, 1822, his cousin, M. Vanier, delivered the funeral oration, in which he said: "Let one portray to himself Michallon, twelve years of age, whipping a wooden shoe, spinning a top or flying a kite in the yard of the Sorbonne, while an illustrious stranger, the prince Jossoupoff, is admiring his paintings in the studio of the celebrated David, whom he has come to visit. The prince cannot believe his eyes, he must see the child, crosses the threshold, enters the yard; a group is pointed out to him, Michallon is introduced, he receives caresses, compliments and a pension from the prince"

It is thus that M. Vanier describes the beginnings of this artist, who when nothing but a mere child made drawings for which his mother found a ready sale. His precocity however was not only the fact of a decided vocation, but also that it originated from his having been born in a family of artists. His father, Claude Michallon, originally from Lyons, was a distinguished sculptor. He had received the prize of Rome in 1785, and while at the Academy won the prize, to be awarded for a monument to be erected to the memory of Germain Drouais, which he executed gratuitously after having contributed like his fellow-artists in the purchase of the materials for the

mausoleum. Claude Michallon was on the high-road to fame when he died suddenly, from a fall while sculpturing some decorations at the Theatre de la Republique, September 17, 1799.

His most celebrated landscape is *La Mort de Roland a Roncevâux.* This romantic subject was conceived after the manner of Poussin, with something of the feeling of Salvator, consequently every one was pleased, the youths by the intention, the academicians by the style. Some were delighted to see painting bring out the grand figure of Roland who had filled the middle-ages with his poetry, while others were satisfied with the *poussinic* style of this landscape. Nothing less was expected from a young man who had won this prize of a new creation; the prize of historical landscape. (See illustration). Michallon then held the first rank and no one dreamed of contesting it. To-day, though not entirely forgotten, still he is at least eclipsed, for how can we think of the dead, when we have not eyes enough to look at the living?

BERTIN (FRANCOIS EDOUARD), was born at Paris in 1797. He studied under Girodet and Bidault. He was Inspector of the Beaux-Arts under Louis Philippe, and in this capacity spent a considerable time in Italy. Among his works are, *A View of a Hermitage in an Ancient Etruscan Excavation, near Viterbe,* at the Luxembourg, *The Temptation of Christ,* and *A View of the Ancient Tombs on the Banks of the Nile.* This last was exhibited in 1853, and he did not contribute to any Salon after that date; he died in 1871 Chevalier of the Legion of Honor and commander of the order of St. Maurice and St. Lazarus.

ALIGNY (CLAUDE FELIX THEODORE CAREULLE D'), was born at Charomes in 1798. Chevalier of the Legion of Honor and Director of l'Ecole des Beaux Arts, at Lyons. He studied under Regnault and Watelet; he died in 1871. The noblest sites of Greece and Italy have been sketched by him with a firm, correct, and sober hand, with a quality of imperious austerity and severe elegance. The beautiful blocks of marble, the green oaks, the olives, the rose laurels, the trees with shining leaves, all the precise vegetation of the noble countries which are loved by the Sun, preserve under his pure brush, their native grandeur. The Luxembourg contains his pictures of *The Chase; Setting Sun,* and several etchings which are much admired.

JOHANNOT (LES), Alfred, born 1800, died 1837. Tony, born 1803, died 1852. The two brothers Alfred and Tony, born at Offenbach, on the Main began as engravers. Excellent engravings by Alfred are still to be found here and there in the portfolios of collectors: the *Trompette mort,* after Horace Vernet, the *Orphans,* after Ary Scheffer, and also the not less beautiful ones by Tony, *Infants égarès,* after Scheffer, the *Portrait du General Foy,* after Gérard. It is singular that these artists so well drilled in the patient practices of such an art, could ever succeed in so far emancipating themselves as to become painters of great ease and facility, and above all, authors of endless compositions. Inseparable friends, the brothers at first worked together, and together composed twenty-four pictures destined to be engraved for Furne's edition of Sir Walter Scott. Soon the love of painting became a ruling passion with Alfred; and making a great many water colors and sepias as themes for the draughtsmen employed by the great booksellers, he allowed Tony to pursue alone the special career in which he has acquired such renown, that of book illustration.

At the salon of 1831, Alfred Johannot was already proclaimed by competent judges the first of anecdotical painters. He had exhibited that year the *Arrestation de M. de Crespière.* But where he

bore off the palm in his genre was in the Salon of 1833, where he had sent his masterpiece: the *Annonce de la victoire d'Hastenbeck.* The prodigious talent he possessed and which Delaroche has probably never exceeded, was that of approaching history by the detail. Alfred Johannot manifested this power in all his pictures, notably in the *Entrée de Mlle. de Montpensier à Orléans.* He had not, like Paul Delaroche, the ambition nor the power to elevate the *genre* to the height of *history,* but he has been only the more amiable for it. *Francois 1st et Charles-Quint, Marie Stuart quittant la France, Henri II. et sa famille, François de Lorraine présentant ses officiers à Charles IX. après la bataille de Dreux,* such were the subjects in which Alfred Johannot delighted.

As did his brother, Tony Johannot, who had also tired of engraving, exhibited at the Salon remarkable paintings, a little weak of design it is true, but still charming, full of warmth and brilliancy, of an execution at times unexceptionable. He also painted *Minna et Brenda, La Mort de Du Guesclin, Charles VI. et Odette* and the Battles of Fontenoy, and of Rosback for the Museum at Versailles. The death of Alfred in 1837 discouraged him completely, and from that time he made only illustrations. About this time the demand for illustrated books became so great that it was found necessary to obtain a cheaper and more rapid process than the tedious graver afforded. Wood engraving was substituted, thereby ensuring economy in time and cost, and to facilitate still more its reproductions the designs were drawn on the wood. Tony found himself ready for this easy and abundant work, and like his brother had the talent of graceful improvisation.

The number of plates executed by Tony Johannot is innumerable. *Don Quichotte, Manon Lescaut, le Diable boiteux, le Vicaire de Wakefield,* Walter Scott, Fenimore Cooper and Molière, among the very many other works testify to an inexhaustible and fruitful source without parallel. His death in 1852, in his forty-ninth year caused a general mourning in all the Libraries, the Literary and the Art-world. And his loss is still more deeply felt to-day, when the large publishers have trouble in filling his place.

ISABEY (EÙGENE LOUIS GABRIEL), born 1804, son and pupil of his more eminent father, Jean Baptiste, carries on his traditions of art, but as a painter of *genre* and sea pieces. His works, which are highly appreciated, have been exhibited in successive Salons during the last half century. His *Embarkation of Puyter* and *William de Witt,* and several water colors are in the Luxembourg Gallery.

BRASCASSAT (JACQUES RAYMOND), was born at Bordeaux in 1805. Studied under Richard and Harsent. Brascassat has been called "the poet of Animals," several of his best pictures, among which are his *Fighting Bulls,* are in the Museum of Nantes. He died in 1867, a member of the Institute and Chevalier of the Legion of Honor.

De Saint-Santin writes, "no one not a Dutchman paints so broadly, nor with a more sure and firm touch, the speckled, rough skins of bulls and cows. No one has modeled with more energy and boldness their necks and shoulders, their dewlaps, their bespattered rumps, and those horned-heads in which the fronts are all bristling, frowning and furious, and those fine feet, like the feet of Goats, which bear bodies of monstrous size, nor those eyes, sometimes sweet and dreamy, and sometimes cruel and frightful."

DEVÉRIA (EUGÈNE FRANÇOIS), born in Paris, 1805; he died at Pau 1865. When he was no more than two-and-twenty, he took the art world of Paris by surprise in his great picture of the

Birth of Henry IV., an immense canvas, full of life-like figures, who press forward to salute the little *Béarnais*. It was pronounced a masterpiece, full of breadth, of dazzling colour, and great character. The enthusiasm it excited was remarkable. Artists and critics hailed the arrival of the master of modern art, as though Delacroix and Ingres had abdicated their supremacy. Strange to relate, he never could paint another picture. It was the first and the last reproductive effect of his talent. He exhibited other works, indeed; but they were hopeless failures. His admirers were silent; some jealous rivals took advantage of the catastrophe to hint things discreditable to the artist. He had to accept the encouragement of his friends, who held out hopes of a brighter future. Devéria himself knew, by repeated trials, that his power was gone from him. He quitted Paris, sought retirement and peace in Béarn, and but rarely took up his pencil. A few portraits of merit must be enumerated among the artist's successes. Death at last came to put a period to his melancholy sense of failure.

GLEYRE (MARK-CHARLES-GABRIEL), French painter of Swiss origin, born at Chevilly (Canton Vaud) May 2d, 1806. He entered in 1824 the school of Mr. Hersent, the next year he left for Italy, and from thence proceeded to the East. He did not return until 1833, and in 1840 was represented in the Salon by *Saint Jean sous l'inspiration de la Vision apocalyptique.* He exhibited in 1843 *Le Soir* which was bought for the Luxembourg; in 1846 *Les Apôtres allant precher l'Evangile;* in 1849 *la Danse des Bacchantes* which was reproduced several times by engraving.

Mr. Gleyre's absence from the French school was remarked at the exhibition in 1855. He had discontinued sending his works to the Salons for six years, being dissatisfied with the jury who, he thought, had judged one of his pictures unfairly. However, he never ceased producing. There are still quoted the following works of his: *L'Echo*, bought for Russia; *Pentecote*, ordered for the Church of *Saint Marguerite*; then several other paintings, whereof, some for Germany and others for Switzerland, among these latter, must be mentioned *La Mort du major Davel*, *Les Romains passant sous le joug* (1854), for the museum at Lausanne, *Penthee et les Menades*, for the museum at Bale, etc. We represent him by his picture *Hercules at the feet of Omphale.*

The countrymen of Gleyre propose to erect a monument to him. Certainly he has well merited this honor, the serious artist whose life, consecrated entirely to meditation and labor, has been passed in silence, but has been fruitful. Gleyre has not mingled his name in the noise of our disputes; he has assisted without taking part in the grand romantic battle; he has not wished to serve as chief of the little school of neo-Greeks, whose scanty ideal accorded so little with his aspirations; he has fought alone, without thought of public applause, having his friends alone as witnesses. His talent had less of force than of elegance, less of energy than of delicacy; but if Gleyre is essentially the painter of Omphale, of Sappho of the Charmer, let us not forget that he has left us *The battle of Leman* and the *Pentheus.* He has thus shown, by some powerful works, that outside of the grace which was his incontestable domain he was able sometimes to make the victorious sally and the grand flight." *Jarvis' Art Notes.* M. Gleyre died in Paris May 5th, 1874.

GIGOUX (JEAN FRANÇIS), is a native of Besançon, born in 1806. From Besançon he removed to Paris, and exhibited, in 1831, several lead-pencil portraits. A year or two later he appeared as a painter of *genre* and of portraits. The romantic school claimed him, and perhaps excessively vaunted his merits, which produced corresponding depreciation of his talent in other quarters. Gigoux has been

a diligent exhibiter, and has worked honestly and hard to improve both his drawing and colouring. *The Death of Cleopatra* now in the Luxembourg Gallery, is generally considered his best work. His subjects are historical and religious.

Gigoux is also favourably known as a portraitist in various styles of oil, crayon, and pastel. His drawings and lithographs are in request among collectors. In short, remarks a critic, "if Gigoux has never reached the first rank in Art, he has at least shown talent and practical ability which place him among the chiefs of the Romantic School. Although often wanting in taste, in splendour, and charm, he is felt to be a master. He prefers strength to beauty, as a rule; and disdains to imitate the ancient travellers who now and then would stop by the roadside and sacrifice to the Graces." But, in an age like ours, when manliness in Art is by no means too common, we must not refuse to honour a painter who paints man like a man. Gigoux has this additional claim to distinction, that he has instructed several of the best artists of the contemporary school.

HESSE (ALEXANDRE JEAN BAPTISE), born at Paris 1806, a nephew of Nicolas-Auguste Hesse, and only eleven years his junior, was also a pupil of Gros, and completed his studies in Italy. A picture of Titian's funeral honours, painted at Venice, 1833, laid the foundation of his repute. The Chapel of St. Francis de Sales, at St. Sulpice, attests his powers as a church decorator. History, religion, and *genre*, in turn, engaged his pencil. He was elected, in 1867, member of the Institute in the room of Ingres. He died in 1879. His *Triumph of Pisani* is in the Luxembourg.

BOULANGER (LOUIS), was born at Verceil in 1806. Pupil of Guillon-Lethiere. Died in 1867, Chevalier of the Legion of Honor, and Director of l'Ecole des Beaux-Arts at Dijon. He made his début at the Salon of 1828 with *Mazeppa* and *The Departure*, among his best works are, *Fear nothing thou bearest Cæsar and his Fortunes*, *Othello and Macbeth*, and *Holy Family*, he also painted a water color of the last scene in *Lucrezia Borgia*, which was purchased by the Duke of Orleans. He died in 1867.

BEAUME (JOSEPH), historical and *genre* painter, was born at Marseilles in 1790; went to Paris at the age of eighteen, where he entered the atelier of Gros. He made a favorable impression with a picture of *Eliezer and Naphtali*, which he produced in 1819, and which is now in the Gallery of Fontainbleau. He first exhibited in 1822, and some years afterwards had many commissions for the Gallery of Versailles, besides portraits and marine subjects. His principal historical works, painted between 1836 and 1843 are in the Museum at Versailles, and represent some of the more recent subjects in the Gallery of Battles: *The Passage of the Rhine at Dusseldorff. The Battle of Diernstein. The Day of Albreto. The Battle of Lutzen. The Taking of Halle. The Battle of Oporto. The Battle of Bautzen. Battle of Toulouse.* The series concluding with *Napoleon I. embarking at Porto Ferrajo*, on his return to France from Elba. He received a second-class medal in 1824, a first-class medal in 1827, and the decoration of the Legion of Honor in 1836.

ROBERT-FLEURY (JOSEPH NICHOLAS), was born at Cologne, of French parents, on the 8th August, 1797. His family falling into reduced circumstances through the action of troublous times, he, at an early age, made his way to Paris, where with strong art impulses, he was soon initiated into the elements of drawing. The first thing that came in his way he made good use of: it was a book of heraldry; and ere long he became so expert in the designing of coats of arms, that the

Count de Forbin, Director of the Museum of the Louvre, remarking his talents, wished to procure him a license as painter of armorial bearings. But soon, perceiving in the young man, now nineteen, buddings of genius yet to shoot up beyond heraldic trees, the Count took a higher view of the case, and introduced his protégé to the atelier of Horace Vernet. It was not long ere the pupil won the regard of his master, who placed him to work alongside of his own easel: putting the palette and brush into his hand, giving him some of his own studies to copy, he would stop in his work to counsel and encourage the young art-student. It was at this time that Gall, just commencing his phrenological courses and experiences, arrived at Paris. Being acquainted with Horace Vernet, he paid a visit to his atelier, and scrutinizing, in his way, the three or four pupils who were there,—"This one," he said, speaking of Robert, "has the organ of colour." "Now then," said Horace, "let us see you justify the prophecy of the Doctor." And certainly the Doctor foretold rightly. But the atelier of Vernet had not those advantages for study which the young pupil required. That master employed the living model but little for his compositions. Gifted with large perception and unfailing memory, he grasped the realization of his idea in the mind's eye, and planted it on the canvas with a certainty of a hand accustomed to every movement and expression of the form. It is related that a person who had stood to him for a model having gone to him one day to ask employment, Horace replied, "I have no need of you just now, but I owe you a sitting." "Me, sir! you mistake, surely; I never had the honor to sit to you." 'Aye, no matter; do you know that?" pointing to a figure in a picture. And there, sure enough he recognized himself, rendered from memory: for Horace had only met him in the road, or somewhere by accident; one glance sufficing for his quick, comprehensive eye. However, the beginner is not thus emancipated from the necessity of being guided by the substantial form of nature; and Horace himself was the first to recognize, in the essays of Robert Fleury, a promise of talent worthy of serious cultivation. "You are losing your time here," said he to him, after a few months; "you must work after the model; I will take you to the atelier of Girodet." "But to stay there costs thirty francs a month; and how procure this?" Yet the young man, hopeful, trustful, resolute, was not to be put down by this difficulty; and, spite of all its cost, he remained there from 1815 to the end of 1819, when he changed professors, and entered under Gros; with whom, however, he remained only some months. But it was neither with Vernet, with Girodet, nor with Gros, that our young artist felt himself most in his element. There was another who for him was a leading spirit, with whom he felt a profound sympathy; and many a time did he play truant from the schools of all the three to work a hearty hour with Gericault. It was at this time that the latter was engaged in studies for his famous *Raft of the Medusa* and in living models, and the dead preparations bought from the School of Anatomy for the peopling of this extraordinary canvas, Robert Fleury found ample subject for work; and an intimacy based upon true artistic sympathy was established between Gericault and the young aspirant, who was treated rather as a friend than as an ordinary pupil; a friendship which was only cut short by the premature death of the former. When scarcely twenty-one years of age, Robert Fleury experienced a severe disappointment in an affair of the heart, which occasioned a melancholy which he sought to dissipate by travel. The desired occasion presented itself à propos, and Robert journeyed into Switzerland as drawing-tutor to an English family who had a residence there. What more glorious country for the lifting up of a drooping heart? Rome afterwards became the object of his thoughts and efforts; so he cleared the Alps, and found himself in the Eternal City. Just at the time of Robert Fleury's arrival at Rome, a circumstance took place which struck him as a subject for a picture; a band of brigands, with

most outrageous daring, had entered a convent, and sacrilegiously pillaged the holy fathers. He had the good fortune to get the very actors in the scene to sit for his picture, and he determined that this, his début in the artistic career, should be at the height of his powers for truth and effect. Thrice did he depict the scene, and bring his labours to a termination, and thrice, unsatisfied, did he resolutely destroy the pictures he had spent nearly four years upon. The picture being at length finished, and to the artist's satisfaction, the young painter, whose exchequer had become in a very exhausted state, began thinking anxiously how he was to get it to Paris, and how it was to produce him the needful resources, with all the chances which an unknown artist runs of remaining undistinguished and unbought, among the crowd of competitors struggling for honour and existence on the walls of the Louvre Exhibition. At that moment a step sounded on the floor of the atelier, and broke the reverie of the student. The first words of the new comer were an exclamation of admiration, and an offer to purchase the picture. Robert, his head half-turned with the suddenness and welcome of the good fortune, and ignorant besides of the value of his work, knew not what to reply; so, abruptly leaving the amateur, off he ran to ask counsel of M. Granet, then one of the most distinguished of French artists at Rome. "Well," said Granet, "you are, after all, you see, but a beginner; and however valuable in itself, your work has not yet acquired a value by reputation; you cannot be exacting—ask 1200 francs." This he did, and the bargain was at once concluded, and the money paid. Exhibited in the Louvre in 1824, the picture attracted so much admiration that the Count de Forbin sent for the artist (who had returned to Paris in the interim), and gave him to understand that the king (Charles X.) desired to acquire the picture, at the price of 5,000 francs. Its present possessor, however, declaring his disinclination to depart from his bargain, Robert-Fleury was honoured with a commission from the king for another picture on the subject of *Tasso arriving at the Convent of St. Onofario*, on the occasion of the poet's last and fatal illness on his way to Rome, Nov. 1594. The artist returned to Rome to paint this picture, which was exhibited in 1827. Returned to France, Robert-Fleury in 1829, finding himself in the country, painted a study of sheep, which he gave to an exhibition for the benefit of the Greeks. Its success was such, that an idea entered the mind of the painter, that, perhaps, hitherto he had not found the true direction of his genius; which, cultivated with the necessary means, might place him in the position of the Paul Potter of France. Under this impression he set off to Holland; and there, for a year, studied the subjects of the celebrated animal painter, on his own ground, dreaming over future pictures of cattle, pensively ruminating in their green meadows, or quietly standing in the homestead;—of horses munching their hay in the farm-yard, or tugging the plough through the furrow;—of all that quiet and homely life of the cultivator, which so charms by its simplicity, and closer communion with nature. On his return to France he took up his head-quarters at a farm, determined to make his début with éclat, in the new career he had foreshadowed for himself, and on a twelve foot canvas. But whilst he was engaged upon this great work, the Revolution of July, 1830, burst forth, and he hurried off to Paris to watch and mingle in the movements of that stirring time. His cattle studies thus interrupted, he employed his pencil for some time on several portraits, one of which, that of M. Guénin, had the honours of the Salon Carré. In 1833, was exhibited the *Scene from St. Bartholomew's Eve*, in which the young Prince of Conti endeavours, but fruitlessly, to save his tutor Brion, by throwing himself over him, and warding off the spears and daggers of the assassins. This picture was bought for the gallery of the Luxembourg. On the distinguished success which attended this picture, his friends took occasion to dissuade him from further devoting his study to animal painting, and he

yielded to their counsels. Of the soundness of their advice he was still further enabled to judge, when at the next year's exhibition, his *Procession of the League* obtained a first medal from Government, and was sold at once to a gentleman, a native of Belgium, where it still is. The large cattle picture was thus abandoned; and some time after, he had it sent to Paris, and, cutting out the parts he wished to preserve, abandoned for the rest, his aspirations of Paul-Potterism. In 1835 he painted for Versailles several portraits, and the *Arrival of Baldwin Count of Flanders at Odessa.* The following year he received the decoration of the Legion of Honour, on the exhibition of his "*Henry IV. brought to the Louvre-Palace, after his Assassination.* In 1837 appeared, *Bernard de Palissy in his Workshop*, a small picture, which was unanimously praised by the journals. A large collection of his works was seen at the Paris Universal Exhibition, 1855; and in 1857 he exhibited *Charles V. at the Monastery of St. Juste.* He obtained a second medal in 1824, two first-class medals in 1834 and 1835 respectively. He was elected a member of the Academie des Beaux Arts in 1850, and succeeded Blondel as Professor in 1855. We illustrate his *Pillage of a house in the Jewish Quarter, at Venice, in the Middle Ages*, from the Luxembourg Gallery.

BIARD (AUGUSTUS FRANCOIS), was born at Lyons in the year 1800. He was originally intended for the ecclesiastical calling, and passed many years of his life as a chorister in different churches in his native town. When about sixteen or seventeen years of age he passed a few months in the school of M. Révoil, head master of the Lyons School of Design, and then went into a stained paper factory in the vicinity, where he remained eight months, being employed to soften down the points of junction in the pictures printed for the decoration of village churches. This employment, humble as it was, awakened within him the suggestion of the nobler vocation to which his pencil was afterwards destined. With the exception, however, of another half year passed by him in the School of Painting at Lyons, then conducted by M. Richard, he was almost wholly self-taught. In 1827 he was appointed professor of drawing on board a corvette, in which he successively touched at Malta, the Archipelago, Syria, and Egypt; but obtained his discharge in the following year, and then visited successively, England, Scotland, Germany, Switzerland, Italy, Spain, Africa, Russia, Norway, Lapland, Finland, Spitzbergen, &c., collecting both at sea and on land innumerable subjects in landscapes, portraiture, and costume. The first picture produced by M. Biard was one of *The Babes in the Wood*, which was purchased by the Society of the Friends of Art at Lyons. M. Biard is represented in the Luxembourg Gallery by his painting, *Du Coriedic taking Leave of his Crew.* He was decorated Chevalier of the Legion of Honour in 1838.

MARECHAL (RAPHAEL CHARLES), was born of poor parents at Metz in 1800. He was brought up as a saddler, but his bent for art took him early to Paris, where during several years he was a pupil of Regnault. In 1825 he returned to Metz, and in the following year exhibited at the Exposition of the Department of the Moselle, a picture of *Job*, which procured him the first-class silver medal. In 1831, on the visit of King Louis Philippe to Metz, he presented to that sovereign a picture of his painting entitled *Prayer*, which obtained honourable mention at the salon of the current year. Amongst his remaining paintings in oil are *Masaccio as a boy, The Harvest*, and the *Apotheosis of St. Catherine* painted in 1842 for the cathedral of Metz. He, however, eventually abandoned oil, as a vehicle, in favour of pastel, as being better adapted to his free and sketchy style. In this medium he produced a vast number of subjects of the Bohemian type—such as the *Sisters of Misery, Hungarian Woodcutters, La Petite Gitana* (1841), *Leisure, Distress, The*

Adepts, &c., for which he received successively medals of the third, second, and first class. But more important than all these labours was the new industry which he was enabled to establish in his native town—in glass painting. His productions in this line, exhibited at the Great Exhibition of 1851, obtained for him a medal of the first-class; and the two vast hémicycles, which he executed for the Palace of Industry of Paris in 1855, obtained for him the grade of officer of the Legion of Honour, he having received the first decoration in 1846. M. Marechal has since decorated with painted windows a great number of the principal churches in France; at Paris, *St. Vincent de Paul, St. Clotilda, St. Valere;* the cathedrals of Troyes, Metz, Cambray, Limoges, and parish churches too numerous to mention. His son, Charles Raphael, born at Metz in 1830, is a clever painter of genre. His *Simoom, Halt at Evening*, and *The Shipwrecked*, were exhibited in 1853 and 1857.

TASSAERT (NICHOLAS F. O.), a French painter, born at Paris in July, 1800. He commenced his studies in art in 1817, under P. Girard and Guillon Le Thière, as well as in the Ecole des Beaux Arts, where he remained till 1825. He first exhibited in portraiture in 1831, and afterwards pursued historical painting, working for the Museum at Versailles, for which, amongst others he executed the *Funeral of Dagobert at St. Denis.* He also painted genre subjects. Amongst his exhibited works are *The Death of Correggio, Diana at the Bath, The Death of Heloise, The Fallen Angel, The Magdalen in the Desert, Christ on the Mount of Olives, Heaven and Earth, The Slave Dealer, The Two Mothers*, and *The Old Musician.* At the Universal Exhibition, 1855, amongst several others by him, were *The Sleep of the Infant Jesus, The Son of Louis XVI. in the Temple.* Many of this artist's works have been engraved, or lithographed. He has received two medals in historical painting; one of the second-class in 1838, and one of the first-class in 1849. He died in 1874.

ADAM (JOHN VICTOR), a French painter and lithographer, born at Paris in 1801, was the son of John Adam, an esteemed engraver. During the years 1814 to 1818 he studied at the Ecole des Beaux Arts, and also in the ateliers of Meynier and Regnault. In 1819 he exhibited *Herminia succouring Tancred.* He was almost immediately afterwards employed to paint various subjects for the Museum at Versailles, amongst which are, *The Entry of the French into Mayence. The Battle of Varroux. The Taking of Menin. The Battle of Castiglione. The Passage of the Cluse. The Battle of Montebello. The Capitulation of Meiningen.* The last three in association with M. Alaux. He also exhibited down to the year 1838: *Henry IV., after the Battle of Coutras. Trait of Kindness in the Duke de Berri. The Postillion. The Vivandière. The Road to Poissy. The Return from the Chase. Horse-fair at Caen.* And numerous other subjects. He then retired from publicity, till 1846, when he appeared as the exhibitor of some works in lithography, to which branch of art he afterwards restricted himself. In this line he has produced a lithographic album, *Views in the Environs of Paris. Studies of Animals*, (1833), *Design for an edition of Buffon.* &c. He obtained a gold medal in 1824, a second-class medal in 1836, besides several others from Lille, Douai, &c. He died 1865. His son, Alfred Albert, also works in lithography.

GIROUX (ANDRÉ), born at Paris, April 30, 1801, son of the painter Alphonse Giroux, who became a dealer in paintings and children's toys. He made his *début* at the Salon when eighteen years of age, by a few subjects of *genre;* he gradually inclined to landscape painting which he studied under Thibault, and followed the courses of the School of Fine Arts, where he carried off the grand

prize for historical landscape in 1825. On his return from Rome, he has continued, while traveling, his contributions to the Salon. He is represented in the Luxembourg Gallery by *The Plain of Grésivaudan near Grenoble.* This artist obtained a second-class medal in 1822, a first-class one in 1831, and was decorated in August, 1831. M. André Giroux died at Paris, November 18, 1879.

FLEURY (LEON), landscape painter, son of Claude Anthony Fleury, was born at Paris in 1804; and after acquiring the first rudiments of art from his father, became successively the pupil of Victor Bestin, and Hersent. On quitting the studio of the latter, he set out upon a lengthened sketching tour, and between the years 1827 and 1830, travelled over Italy, Belgium, and a large part of his native country. Returning to Paris, he there exhibited, in 1851, four pictures, *A View of the Ponte Ratto, Rome, A View in the Environs of Rome*, and two views of *Watten, in the environs of St. Omer.* From that year his name was seldom absent from any of the public exhibitions of the French Academy. His last appearance was at the Universal Exposition, in 1855, to which he contributed two pictures. Although chiefly known as a landscape painter, he occasionally employed his pencil on other subjects. In the church of St. Marguerite is a *Baptism of Christ*, by him, and in that of St. Etienne-du-Mont, a *St. Génévière.* Several of his works have been purchased by the French government for presentation to provincial Museums; a *Wood in Normandy*, presented to the Museum of Bar-le-Duc, and a *View on the Road to Genoa, near Nice*, presented to the Museum of Amiens. His works are held in high esteem by his countrymen for their truth, picturesque character, and careful treatment. In 1834 M. Fleury was awarded by the council of the Fine Arts in Paris, a medal of the third-class; in 1837 one of the second-class; and in 1845 one of the first-class. In 1851 he was made a member of the Legion of Honour. He died in the winter of 1858.

SIGNOL (EMILE), member of the *Institut*, born at Paris, March 11, 1804, was pupil of Blondel and Baron Gros, and of the School of Fine Arts, where he carried off the second prize in 1829 and the grand prize in 1830, his subject was: *Méléagre prenant les armes a la sollicitation de son épouse.* He had made his *début* at the Salon of 1824 by the painting of *Joseph racontant son rêve a ses frères.* During his sojourn at Rome he sent equally to the Salons of 1834 and 1835, several contributions: a Portrait, *Le Couvent de Santa Scholastica*, in the possession of M. Asse.

This artist executed for the galleries of Versailles (1838–1844), *La deuxième croisade prêchée à Vazelay, Le Sacre de Louis XV.* the portraits of *Louis VII. Philippe Auguste, Louis IX.* (equestrian), *Godefroy de Bouillon.* Requested in 1840 to contribute to the decoration of the Church of the Madeleine he painted therein *La Mort de Saphira*, and has worked assiduously, from that time, in the several chapels of the churches of Saint Roch, Saint Sévérin and Saint Eustache, and was ordered in 1864 to decorate the new church of Saint Augustin. He has also executed four large paintings (*Jesus Christ sortant du tombeau, Ascension*, etc.), for the transept of the church *Saint-Sulpice* (1876). M. Signol is represented in the Gallery of the Luxembourg by his picture *La femme adultère.* M. Emile Signol has obtained a second-class medal in 1834, and a first-class one in 1835. He was elected, in November, 1860, member of the Academy of Fine Arts, in place of d'Hersent, over thirteen competitors, after balloting ten times. Knight of the Legion of Honor in June, 1841, he was promoted to the rank of officer August 13, 1865.

ZIEGLER (CLAUDE JULES), a French painter, was born at Langres in 1804. He was one of the most distinguished pupils of Ingres, and after travelling in Italy and Germany for improvement,

studied under the celebrated Cornelius at Munich, where he acquired a complete knowledge of the technicalities of fresco-painting. He began to exhibit in the winter of 1830, and four years later produced a remarkable portrait of *Marshal de Saucerre*, in full armour on horseback, now in the Versailles Gallery. This having been highly approved by the king, Ziegler was appointed to decorate the cupola of the church of La Madeleine, in place of Paul Delaroche, to whom the commission had been promised by the ministry. Between 1835 and 1838 he executed a grand epic composition, illustrative of the growth and influence of Christianity and covering the whole extent of the hemicycle, upon the completion of which the king (Louis Philippe) presented him personally with the order of the Legion of Honour. This great work having familiarized him with the requirements of every branch of painting, he afterwards modelled and decorated, for commercial purposes, a number of porcelain vases, which are much esteemed. Amongst his paintings may be mentioned: *Venice at Night* (1831), *Giotto and Cimabue* (now in the Luxembourg Gallery), *The Death of Foscari* (1833), the portrait of *Kellerman*, for Versailles (1835); *The Prophet Daniel* (1838), *The Dew on the Roses* (1844), *Jacob's Dream* (1847), *Charles V. giving Directions for his Funeral* (1848), *The Peace of Amiens* for the hall in which the congress was held in that town (1853), *Notre Dame de Bourgogne*, exhibited posthumously at the Louvre in 1857, and purchased by the state. Between 1833 and 1848 he obtained two second-class medals, and one first-class, and in 1832 was appointed Director of the Museum at Dijon. He was author of an esteemed work entitled, "Recherches des Principes du Beau dans l'Art Ceramique, l'Architecture, et la Forme en général," 8vo. with plates (1850). He died December 29 1856.

JACQUAND (CLAUDIUS), born at Lyons in 1805. Studied in the Academy of that city, and made his *début* at the Salon of 1824. Entirely given to grand historical painting at first, he subsequently cultivated *genre*. From 1852 to 1855, he lived at Boulogne-sur-Mer, and executed among other notable and important works *Le Maire de Boulogne refusant la capitulation de Henri VIII. en* 1544, for the chamber of honor in the City Hall. On his return to Paris he undertook and finished the mural paintings in the Chapel of the Virgin at the Church of Saint Philippe du Roule.

M. Jacquand has obtained a second-class medal in 1824, a first-class one in 1836, and was decorated in May 1839, he also received numerous medals at the foreign expositions where he exhibited. He died in Paris, April 3d, 1878.

DUCORNET (LOUIS CÆSAR JOSEPH), a French painter of some repute, was born of poor parents, at Lille, in January, 1806. He was naturally deformed, having neither arms nor thighs, and only four toes to his right foot. Being as a child often left to roll about the floor alone, whilst the rest of the family were engaged in their daily vocations, he used to pick up bits of charcoal, and amuse himself by drawing on the wall various objects which surrounded him. He fortunately received some instruction from M. Wateau the professor of drawing at the school; and the Mayor of Lille, the Count de Muyssard, perceiving his talent, procured for him a pension of 300 francs from the municipality. Some time afterwards M. Potteau, deputy of the department, with the assistance of M. de Muyssard, caused him to be sent to Paris, and placed in the atelier of Lethiere, where he was treated by that painter as a son, and by the pupils as a brother. Charles X. assigned him a pension of 1200 francs, which, however, was discontinued at the Revolution in 1830, and never afterwards renewed. Before 1830 he painted the *Parting of Hector and Andromache*, and several portraits. At Cambray he gained a bronze medal for his picture of *Repentance;* in 1840 a gold medal, third-class, for the *Death of Mary Magdalen;* in 1841 one of the second-class in gold for the *Repose in*

Egypt, and in 1845 a gold medal, first-class, for *Christ in the Sepulchre*. In 1855 he exhibited his painting, *Edith*, a commission from the Emperor Napoleon III. These paintings are all large life-size. He also gained several medals at various provincial exhibitions. Ducornet died in the arms of his venerable father in the early part of the year 1856. The latter had never deserted the son of whom he was justly proud; and at the Paris Exhibition might frequently have been seen the spectacle of a poor aged man, with a short, middle-aged man on his back, mounting slowly the steps of the Palais des Beaux Arts—this interesting group was Ducornet and his father.

POITEVIN [or Poidevin], LE (EDMUND M. EUGENE), a genre painter, was born in Paris, on the 31st July, 1806. At twenty years of age he went to the Ecole des Beaux Arts, as pupil of M. Hersent, and two years afterwards carried off the first medal for historic landscape. He had previously—1826 and 1827—exhibited with the Society of the Friends of Art, *Harvest Making* (purchased by the Duchess of Berri), and several other landscapes. He made frequent journeys in England, Normandy, Holland, and Italy, whence he always sent a supply of works for the annual exhibitions, principally sea-pieces. *Low Water*, painted in 1833, and *The Shipwreck*, painted in 1839, are in the Luxembourg Gallery. Amongst his other works may be mentioned *Adrian Vander Velde landing at Blanckenborg* (1840), *Where there's Smoke there's Fire*, *The First Wound*, *The Honeymoon* (1848), *The Rights of Power*, *The Turkey Drover* (1853), *Winter in Holland*, (1855), which was purchased by the State; *Dutch Pilots*, and *Norman Cottage* (1859), &c. He has painted for Versailles, *The taking of Baireuth*, *Naval Engagment at Embro*, *The battle of Wertingen*, beside several maritime episodes; and for King Louis Phillipe's collection at the Castle of Eu, *A Breakfast on Mount Orleans*. He obtained two medals of the second-class in 1831 and 1848 respectively, a first-class in 1836, and a third-class in 1855, and was decorated of the Legion of Honour, in 1843.

DIAZ DE LA PENA (NARCISSE-VIRGILE), born at Bordeaux, August 20, 1807, exhibited for the first time at the Salon of 1831, some landscape sketches, then presented *les Environs de Saragosse* (1834); *la Bataille de Medina Cœli* (1835); *l'Adoration des Bergers* (1836) *le vieux Ben-Emeck* (1838) *Les Nymphes de Calypso* (1840); *Le Rêve*, (1841) he manifested a change of manner, and in 1844, his *vue du Bas-Bréau*, *l'Orientale*, *le Maléfice*, *les Bohémiens se rendant a une fête*, showed those peculiar effects of light in which consist the originality of this painter. At the same time abandoning himself to his fancy, he would fill his small pictures, with nymphs, odalisks and cupids. M. Diaz now set himself in earnest to the study of form, and exhibited in the Salon of 1851 two of his best pieces, a *Baigneuse* and *l'Amour désarmé*. He sent to the Universal Exposition of 1855 several of his former paintings, among others *Les Présents d'Amour*, *La Rivale*, *La fin d'un beau jour*, *Nymphe endormie*, *Nymphe tourmentée par l'Amour*, and a large canvass, *Les Dernières Larmes*, the pale colouring of which excited general criticism. At this time he sold his studio and his collections, and reappeared at the Salon of 1859 with *Galathée*, *L'Education de l'Amour*, *Venus et Adonis*, *L'Amour puni*, *Entrez pas*, *La Fee aux joujoux*, *La Mare aux vipères* and two Portraits. Mr. Diaz obtained a third-class medal in 1844, one of the second-class in 1846, and a first-class one in 1848, was decorated in May, 1851.

"The versatile, unequal, impetuous Diaz, a brilliant colorist by blood, so much so as to obscure design, but charming in his *genre* landscape motives, in which he introduces little children, lovely women, or classical nymphs, *amorini*, or whatever best affords him scope for his rich flesh-tints, in contrast with

magnificently colored draperies on the deep greens and browns of vegetation. His fancy is peculiarly delicate and playful, not serious, which is a defect, because the want of earnestness of purpose seems to have prevented him from realizing complete returns of his uncommon promise."

ACHARD (ALEXIS JOHN), was born at Voreppe (Isère) in 1807; came to Paris in 1835, and devoted himself to painting as a profession. He afterwards made a voyage to Egypt, and on his return (1839, made his first appearance as an exhibitor, with a landscape. His *Cascade* in the Ravine of Cernary-la, Ville, is in the Luxembourg Gallery. *Autumn Effects in the Valley of the Isère.* Purchased by the State, 1853, for the Luxembourg. He obtained a third-class medal in 1844, two second-class medals in 1845 and 1848, respectively, and a third-class in 1855.

FLANDRIN (AUGUSTUS), was born at Lyons, in 1807. He commenced working at Lithography, designing vignettes, and other book illustrations. In 1832 he came to Paris, where he worked for two years under M. Ingres. He afterwards accompanied his two brothers to Italy; and on his return to France went back to his native town, where he died in 1842. He exhibited in 1840 *Savanarola preaching at Florence, Reposing after the Bath, Interior of the Church of San Miniato at Florence,* (for which he was awarded a gold medal), and several portraits in 1841, 1842, and 1843.

AMAURY-DUVAL (EUGENE-EMMANUEL-AMAURY-PINEU-DUVAL, known as), born at Montrouge, April 16, 1808, son of Amaury Duval a diplomatist and archæologist who died in 1839, and nephew of Alexander Duval author, From 1826 he frequented the studio of M. Ingres and in the meanwhile made a trip to Morea. He made his first appearance, which was attended with success, at the Salon of 1833, by his *Portrait* of M. Marc-Hurt-Binet, and *les Enfants de Nourrit,* also several other portraits which gained him at the time a great reputation. Later, he was entrusted with important works for the churches of Paris, and its suburbs. Towards the end of the year 1855 he undertook an eight months' trip to Italy.

Outside of the Salons, this artist executed in fresco, the decoration of the church of Saint Germain en Laye (1848–1853) and preceding this (1840) the *Chapelle de la Vierge at Saint-Germain l'Auxerrois;* he painted, in oil, the *Chapelle de Sainte Philomene,* at Saint Merry (1839). M. Amaury Duval obtained a second-class medal for historical painting in 1834, and a first-class one for portraits in 1839. Decorated with the Legion d'honneur in April 1845, he was promoted to the rank of officer August 12, 1865- He has also written Memorials, of which a fragment was published, and appeared under the title of, *l'Atelier d'Ingres,* (1878).

FRÈRE (CHARES THEODORE), was born in Paris in 1808, studied under Coignet and Roqueplan, and first exhibited in 1834. In 1836 he went to Algiers, was present at the taking of Constantine, and afterwards travelled through the desert, and other parts of the East; and the greater number of his works are souvenirs of the scenes which he there beheld. Amongst others he produced *The Faubourg Bab-a-Zoum, The Fountain of Bab-el-Oued, The Jews' Street at Constantine, The Assault on Constantine, The Market at Constantine,* (1848), *A Halt of Arabs,* purchased by the Ministry of the Interior in 1850), *A Street in Constantinople, A Mosque at Beyrouth, Bazaar at Damascus, The Pyramids of Gizeh,* (1857), *A Harem at Cairo,* &c. He obtained a medal of the second class in 1848, and another second class in 1865. He exhibited last in the salon of 1878.

JEANRON (PHILIPPE-AUGUSTE), Born May 1809 at Boulogne-sur-Mer, son of a soldier who was chief of the regimental workshops at the camp of that city; he spent several years in the irou

works of the Haute Vienne, came to Paris about the year 1828, became intimate with Sigalon, and engaged simultaneously in painting and literature. Friend of Godefroy Cavaignac, he took part in the days of July, and presided shortly after over the Free Painting and Sculpture Society.

In 1848 the provisional government "requested the citizen Jeanron to watch the treasures of the Louvre and the National Museums;" not satisfied with preserving the Louvre, he organized at the Tuileries *l'Exposition libre*, embracing more than 5000 objects of art, placing in the same rooms paintings and sculptures. He presented a report to the *Constituante*, prepared by himself and Messrs. Mérimée and Duban, and obtained the two millions necessary for the restoration of the Louvre, the garden and the gallery of Apollo. It was owing to his initiative move that the completion of the *Salon des Sept cheminées* for the *École Française* and that of the first floor of the gallery, at the water's edge, in which he intended exhibiting 20,000 drawings, was accomplished. He made also several trips in behalf of the provincial museums. To him is due, during these two years, the classifying of the paintings of the Louvre in chronological order and according to schools, the reorganization of copper plate engraving, and also creating a branch in the same at the Luxembourg, and opening of the Egyptian Museum, &c.

After retiring to private life Mr. Jeanron was for some time director of the Museum of Marseilles. He was appointed in 1863 correspondent of the *Institut*. He died at the chateau of Comborn, (Corrèze), April 8, 1877.

FLANDIN (EUGENE NAPOLEON), was born the 15th of August, 1809, at Naples, where his father was attached to a military department under King Joachim Murat. After a tour in Italy he exhibited in 1836 a large view of *The Piagetta at Venice*, which was purchased by the government out of the civil list, and another of *The Bridge of Sighs*, which was purchased by the Societe des Amis des Arts at Paris. After this he visited Belgium, and made a voyage to Algeria; and in 1837 he exhibited *A View of the Coast at Algiers*, which was purchased out of the Civil List, and further rewarded with a medal of the second class. He shortly afterwards returned to Africa, and was an amateur spectator of the campaign against Constantine, being present at the assault upon that town, which formed the subject of a picture exhibited by him in 1838. This picture was purchased by King Louis Phillippe, and placed in the chateau of Neuilly, where it was pierced with bullets in the revolutionary days of 1848, and the remains sold off with other *débris*, but afterwards repurchased by Queen Marie-Amelie. In the following year he produced another picture representing *The Breach at Constantine*, and the gate where Col. Lamorecière, at the head of the Zouaves, was knocked down by the explosion; which was also purchased out of the Civil List. In the same year (1839) he was selected by the Academy of Fine Arts to accompany an archaeological expedition into Persia, a country in which he remained until 1841; and collected a vast amount of interesting materials, which were submitted to a Commission of the Academy of Fine Arts, and the Academy of Inscriptions and Belles Lettres. Upon the appearance of the report of this commission in 1842, M. Flandin received the decoration of the Legion of Honour. Shortly after his return to France, he was selected by the Academy of Inscriptions and Belles Lettres, to undertake another mission to Khorsabad, on the eastern bank of the Tiber, the supposed site of ancient Nineveh. He started upon this expedition in Nov. 1843 and returned in 1845. After the completion of these public works, M. Flandin returned to painting, and exhibited, in 1853, a *View of Stamboul*, and a *View of the Royal Mosque at Ispahan*. In 1855 he re-exhibited these two works, adding to them a *General View of Constantinople*, and a view of the *Entrance of the Bosphorus*.

FLANDRIN (JOHN HIPPOLYTUS), was born in Lyons in 1809, and was a younger brother of Augustus Flandrin. He commenced his studies under Messrs. Legendre and Maquin, and afterwards placed himself under M. Revoil. In 1829 he came to Paris with his younger brother Paul, and entered the studio of Ingres. In 1832 he carried off the great prize in painting, and started for Italy; where, in the ensuing year, he was followed by his two brothers, Paul and Augustus; and all three studied assiduously under Ingres, who had been appointed Director of the Academy at Rome. In 1838 the three brothers returned to France; Paul and Hippolytus taking up their ground at Paris, where they worked in the same studio; the latter, however, alone following the counsels of Ingres, and remaining faithful to the historic style. His works are generally finely conceived, display learning and admirable study; but combined with an austerity which sometimes approaches to coldness. His design is pure, but somewhat mannered, and wanting in variety. His principal works are *Theseus recognized by his Father in the midst of a Festivity*, for which he received the great prize; *Euripides writing his Tragedies*, *Dante conducted by Virgil, offering Consolation to the Souls of the Envious* (1836), *St. Clair Healing the Blind*, (1837), *Christ and the Young Children*, (1839), *St. Louis dictating his Code of Laws*, (1842), a grand composition, painted for the Chamber of Peers; *Portrait of Count A.* (1843), *Mater Dolorosa*, (1845), several portraits (1845–6), *Napoleon as a Legislator*, (1847), painted by command for the Hall of the Home Department in the *Conseil d'Etat;* portraits, and a female study, (1848). M. Flandrin also executed a great number of monumental paintings:—as, the interior of the chapel of St. John in the church of St. Severin, completed in 1840; a coloured window for the town of Dreux, representing *St. Louis taking up the Cross for the second time*, (1843), and two encaustic paintings in the choir of the church of St. Germain-des-Prés, on the subjects of *The Entry of Christ into Jerusalem*, and *Christ led to His Crucifixion*, and the frieze on the entablature of the nave of St. Vincent de Paul, representing groups of Angels and Saints advancing towards Christ. M. Flandrin obtained a second-class medal in 1836; a first-class medal in 1838; was appointed to the Legion of Honour in 1841, of which he became an officer in 1853; and in the same year was elected to the Academy. At the Universal Exposition in 1855, he obtained a medal of the first-class. He died at Rome on the 21st March, 1864.

FLANDRIN (JOHN PAUL), brother of the preceding, was born in Lyons in 1811, and also received lessons in painting from Legendre, Maquin and Revoil, in his native city, and from Ingres at Paris. In 1834 he followed his brother to Rome, and commenced painting both landscape and figure subjects. On returning with his brother to Paris, he, under the advice of Ingres, took to the walk of historical landscapes, in order not to clash with his brother in the same field. His works in this line have considerable merit, showing much of poetry in the conception of his subject, taste and skill in the arrangement of his materials, and a severe correctness, somewhat chargeable with coldness, in the execution. He also, like his brother, painted portraits. He first exhibited in 1839, *The Proscribed taking leave of his Family*, and *Campagna of Rome;* and subsequently produced *Views in the Environs of Lyons*, *Saint Jerome*, (1841), *The Banks of the Tiber*, called at Rome *the Promenade of Poussin*, (1843), *Tivoli*, *Banks of the Rhone*, *Twilight*, (1844); *Shepherds Quarrelling*, *Peace*, (1847); *the Sabine Mountain*, (1852); *Environs of Vienne*, (*Dauphiné*) and *the Reverie* (1853). In 1855 he contributed to the Universal Exhibition, *Gorge of Mount Atlas*, *Solitude*, *Valley of Montmorency*, and several others. He also painted the gallery of the baptistry in the church of St. Severin, and some of the views of the environs of Paris, in the Hotel de Ville. He received second-class medals in 1839 and 1848, and a first-class medal in 1847.

LAJOUE (JACQUES), several of whose pictures grace the Galleries of Versailles, was born at Paris in 1686, and died there in 1761. Besides executing many excellent paintings entirely himself, he aided Watteau by painting into his compositions (now generally credited to Watteau) some of the most successful architectural effects. His best paintings are allegorical subjects, of which we may mention *Eloquence, Geography, Astronomy, Force, History, Music,* &c. One of his most prominent pictures at Versailles is *Lajoue and his Family.*

DUVAL-LE-CAMUS (PIERRE). Born at Lisieux (1790–1854). Chevalier of the Legion of Honour. Pupil of David, and, for many years, Painter in Ordinary to the Duchesse de Berri. His pictures were highly finished; many of them have been engraved. Several of his works are in the Louvre.

DUVAL-LE-CAMUS (JULES-ALEXANDRE). Born at Paris, 1817. Chevalier of the Legion of Honour. Son of the preceding. Pupil of Drölling and Delaroche. His picture of *Jacques Clément* (1861), is in the Luxembourg. In 1867 he exhibited *The Martyrdom of St. Laurence;* in 1863, *St. Elizabeth of Hungary dispensing her Charities;* in 1857, *The Flight into Egypt,* &c.

SEBRON (HIPPOLYTE). Born at Caudebec (Seine-Inférieure) in August, 1801. Studied under Daguerre, and made his *début* as *genre* painter at the Lebrun Gallery, in 1824. He worked for a long time with his preceptor at the tableaux of the Diorama, and visited, at various times, Holland, Switzerland, Italy, England and Spain, and finally the United States, (1852). His principal exhibits are *Interior of Saint Wandrille, The Palace of Farnesi, Saint Paul of Antwerp, View of Broadway* and *New Orleans,* at the Universal Exposition of 1855.

M. H. Sebron obtained a medal of the third class in 1838, two of the second class in 1848 and 1849, one of the first class in 1844, and the decoration of the Legion of Honour in 1867. He died September 1st, 1879.

MARÉCHAL (CHARLES LAURENT), born at Metz (Moselle), in 1801, of poor parents, learned a trade and remained for some time a journeyman saddler. His aptitude and strong will rescued him from this position; he started for Paris and there accomplished all the studies possible, while earning a scant living. After having been, for several years, pupil of Regnault, he returned (in 1825), and settled at Metz; the following year he exhibited at the Exposition of the Moselle, a painting of *Job,* which won for him the silver medal of the first class, and inaugurated his popularity among his fellow-citizens. He opened at this period a studio which was very successful. In 1831 M. Maréchal, whose talent had developed, presented to the king, Louis Philippe, who was then visiting Metz, a painting of genre, *The Prayer,* and obtained honourable mention at the Salon of that year. But after having executed a few more paintings in oil, among others, *The Harvest,* he sought in the crayon a means of execution more prompt, and more in harmony with the animation and fiery ardor of his talent. The original type of the gipsy families he had met, among the mountains of Bitche, proved to him an element of success at the expositions of Paris, Brussels and London. He contributed to the Paris Salons, among other pastels, *The Sisters of the Poor, The Hungarian Wood-choppers, The Little Gipsy,* (1841), *Leisure Moments, Distress, The Adepts,* by which he won successively a medal of the third, one of the second, and one of the first class.

He was the originator, in his native city, of a new and important industry, that of painting on glass. Those he exhibited at the Crystal Palace, in London, (1851) won a first class medal, and the

two immense hemicycles he executed for the Palace of Industry of Paris in 1855 caused the artist, who had been decorated in 1846, to be promoted to the rank of an officer of the Legion of Honour. He was elected in 1861 correspondent of the Institute.

Among his pupils we cite his son, M. Charles Raphaël Maréchal, born at Metz in 1830, author of *The Simoon, The Night Halt, The Shipwrecked,* which were exhibited at the Salons of 1853 and 1857. It is he who has made the cartoons of the paintings of the great parlor of the Minister of State, at the Louvre. He obtained a medal of the second class in 1853.

GUDIN (THEODORE), was born in Paris on the 15th August, 1802. He attended for some time the atelier of Girodet-Trioson, but left it upon enrolling himself in the romantic school, in company with Gericault and Delacroix. He restricts himself entirely to landscape and marine subjects; his first success dating about the year 1822. In 1824 he obtained a gold medal, and in 1827 produced *The Burning of the Kent East Indiaman,* now in the Gallery of the Luxembourg, and *The Return of the Fishermen,* two of his best pictures, which obtained for him the decoration of the Legion of Honour in the following year. Between 1830 and 1842 he exhibited *A Gale in the Roads of Algiers, The Frigate Syren taken in a Gale, The Ship in Distress, Explosion of the Fort of the Emperor at Algiers, A View of Constantinople taken from Pera, Boarding of the English Galeot, "Hazard" by the "Courier,"* &c. These works are all remarkable for vigorous treatment; and, with some others, made an imposing array at the Universal Exhibition of 1855. M. Gudin also painted, between the years 1838 and 1848, upwards of eighty marine subjects in the Museum of Versailles.

LEHOUX (PETER-FRANCIS), born at Paris in 1803, studied under Horace Vernet, made a voyage to the East, and made his *début* at the Salon of 1831. His principal exhibits are *View of Alexandria, Ruins of Thebes* (1831), *Souvenir of the Plains of Thebes* (1866), *Mercury and Argus* (1869), etc. He obtained a medal of the second class in 1833.

SCHOPIN (HENRY-FREDERICK), was born of French parents, at Lubeck, (Germany), June 12, 1804, entered the School of Fine Arts in the year 1821 as pupil of Baron Gros, and won the grand prize of Rome for painting, in 1831, by the subject, *Achilles pursued by Xanthus.* On his return from Rome, in 1835, he made his *début* at the Salon of that year with *The Last Moments of the Cenci, Charles IX. signing the Edict of the Saint Bartholomew, A Fountain at Albano,* and *A Young Girl and her Goat,* etc., etc.

M. Henry Schopin executed for the Galleries of Versailles, *The Battle of Hohenlinden, Taking of Antioch,* the *Picture of Berthier, Prince of Wagram,* and various others. The majority of the works of this artist have been frequently reproduced by engravings and lithographs. He obtained a medal of the first class in 1835, and the decoration of the Legion of Honour in August, 1854.

BLANCHARD (HENRY L. PHARAMOND), was born at La Guillotiere (Rhone), in February, 1805, and went to Paris in 1819, where he studied under Chasselat and Gros. He undertook several voyages in almost every part of the globe; in Spain in 1833; in Africa and Mexico, where he formed part of the French Expedition, in 1838; in Germany, in the south of France; and in 1856 in Russia, where he was present at the coronation of the Emperor Alexander II. Notwithstanding being so frequently absent from his native country, he has exhibited almost every year from 1833. His principal works are as varied in subject and style, as the various climates and localities he visited; as *Bull Hunting, The Chapelle Ardente, The Smugglers,* 1836, *The Brigand José Maria, The Disarmament of Vera Cruz,*

1840; (which is at Versailles), *Fernando Cortez, The Street of El-Alari at Tangiers, Funeral of a Moor, Arab Musician, Mexican Gamblers, San Isidro Labrador, the Patron Saint of Madrid, Souvenirs of the Rhine, Interior of the Church of Chatou.* He sent to the Universal Exhibition of Paris, 1855, *Vasco Nunez de Balboa Discovering the South Sea,* (purchased by the State); and *The Valley of Jehosaphat.* He has also contributed largely to "L'Illustration," and in 1855 published "L'Itinéraire Historique et Descriptif de Paris à Constantinople," (12 plates). He obtained a third class medal for Landscape in 1836, and the decoration of the Legion of Honour in 1840.

LEFEBVRE (CHARLES), was born at Paris, October 16th, 1805, studied under Gros and Abel de Pujol, and made his *début* at the Salon of 1827. He has exhibited, at the end of several voyages in Spain, Switzerland and Germany, *The Prisoner of Chillon* (1827), *The Penitent Magdalene* (1831), *Louis XI. refusing the thanks of Nemours* (1833), *The Miraculous Virgin* (1838), *Souvenirs of Normandy* (1841) *William the Conqueror, Young Bacchanalian,* purchased by the Minister of the Interior (1850), an *Ecce Homo, The Wife of Candaule, Doctor Adelon* (1855), *The Triumph of Amphitrite, Gipsy, Inhabitants of Brittany, St. Louis disembarking at Damietta* (1859), *A Feast to Bacchus, Penitent Magdalene,* cartoons of two windows executed in the Church of Saint-Leu; ten drawings, (1861); *Death of William the Conqueror, A Study,* (1863); *Moses on the Mount,* (1864); *St. Sebastian, Martyr,* (1866). Let us cite also the paintings executed in the Church of St. Louis en-l'Ile, Chapel of St. Madeleine, &c., &c. This artist obtained a medal of the second class in 1833, one of the first class in 1845, one of the third class at the Universal Exposition of 1855, and the decoration of the Legion of Honour in 1859.

GIRAUD (PETER-FRANCIS-EUGENE), painter and engraver, was born at Paris, August 9, 1806. Was a pupil in the studios of Theodore Richomme and of M. Hersent, and entered at the latter part of 1821, the School of Fine Arts, where he won the grand prize for engraving at the competition of 1826. He engraved *The Virgin with the Green Cushion,* of Andrea Solari, (1830), then executed crayon work as well as historical painting, and returned, in 1832, to Paris, where he exhibited a series of canvasses in *genre* painting and portraits. In 1841 he visited Spain, and in 1847 the East and Algiers. He has contributed to the Salons, since 1835, two master-pieces, *A Terrace on the banks of the Nile,* and *The Agreeable Meeting.* Honourably noticed at the Salon of 1878.

M. Giraud has hardly signed as an engraver, with the exception of two important works, both exhibited in 1833, his contribution from Rome, *The Virgin with the Green Cushion,* and the *Portrait of John Richardot,* after P. P. Rubens. He obtained for painting a medal of the third class in 1833, one of the second in 1863, Knight of the Legion of Honour, May, 1851, and he was promoted to the rank of Officer, August 13, 1866.

GLAIZE (AUGUSTUS-BARTHOLOMEW), born at Montpellier, on the 15th day of December, 1807, pupil of Achilles and Eugene Deveria, made his *début* at the Salon of 1836, and established himself at Paris. After having first executed *genre* paintings and religious subjects, he sought in literature and romantic ideas, inspirations which often proved happy ones. He cultivated successfully, lithography and crayon pastel drawing.

M. Glaize exhibited, among his most notable works: *Luca-Signorelli,* (1836); *After the War, Faust and Marguerite, Poor Family, Psyche, The Flight in Egypt,* (1842); *Salome, Death of St. John, A Path at Resebois,* (1874); *The Adulterous Woman dragged before Christ, The Conjuration* (1875),

purchased for the Gallery of the Luxembourg; *Cynic and Philanthropist*, (1876); *The Blind Man and the Paralytic*, (1877); *Force*, (1878); *The Two Neighbors*, (1879), etc.

M. Glaize obtained a medal in 1842, three second class ones in 1844, 1848 and 1855, and one of the first class in 1845, and the decoration of the Legion of Honour, in November, 1877.

LELOIR (JOHN-BAPTIST-AUGUSTUS), born at Paris, July 27th, 1809, entered the studio of M. Picot about 1827, and the year following, the School of Fine Arts. On his return from a journey to Italy, he made his *début* at the Salon of 1835, with a portrait. He has exhibited among other notable works: *Ruth and Naomi*, *The Parable of the Ten Virgins*, *The Good Angel*, *Saint Ceeilia*, *Marguerite in Prison*, (1839); *Young Peasants at the foot of the Sacred Way*. *Homer*, at the Luxembourg Museum, (1842); *The Last Supper*, executed for the Minister of the Interior; *Christian Family exposed to Wild Beasts*, *Christ and the Woman of Samaria*, *All-Saints' Night*, *Christians in the Catacombs*, *The Captive Athenians at Syracuse*, and a great number of portraits. Among which three fancy portraits on one canvas of Claude, Nicholas and Gaspar Poussin.

He has also executed numerous decorations, notably those at the churches of Saint-Germain-l'Auxerrois, Saint-Méry and Napoleon-Saint-Leu. He obtained a third class medal in 1839, and a second class one in 1841.

BUTTURA (EUGENE FERDINAND), historical landscape painter, son of the poet, was born at Paris in 1812, and died in the same city, in 1852. He commenced his studies in the atelier of Bertin, from which he went to that of Delaroche. He carried off the great prize of Rome in landscape, in 1837, for his picture of *Apollo Inventing the Seven Stringed Lyre*. On his return from Rome in 1842, he exhibited *The Ravine*, and in 1848 *Daphne and Chloé at the Fountain of the Nymphs*, for both of which he was rewarded with a gold medal. Amongst his other more important works are *Nausicaa and Ulysses*, *Saint Jerome in the Desert*, and *A View of Tivoli*. He also produced some small pictures, in the style of the realistic school, such as *Campo Vicino*, (1845), which was lithographed by M. Anastasi, *The Temple of Antoninus and Faustina*. (1846), a *View of the Cascades of Tivoli*, and *A Park Interior*, which by their neatness and sharpness of effect and minuteness of detail rival the productions of photography.

CABAT (LOUIS NICHOLAS), a landscape painter, was born at Paris in 1812, and studied under M. Camille Flers. Early in life he travelled through the most picturesque parts of France, more particularly the banks of the Indre, the Meurthe, and the Calvados. He made his *début* at the Salon of 1833, with some landscapes which were accused of "realism," (then an evidence of heterodoxy in art), but persevered, nevertheless, till 1837, in the style in which he had commenced, and which afterwards became that of a school. During some years after the last-named date, he appeared at the exhibition only twice, (in 1840 and 1841 respectively,) making in the meantime two voyages to Italy. He recommenced exhibiting in 1848, and has continued regularly to do so since, but his later works have not the same originality as was displayed in his first efforts. Amongst his works, besides several landscapes of local scenery in France, are *The Good Samaritan*, a historic landscape; *Young Tobit and the Angel*, *The Lake Nêmi; at Genzano, near Rome*, (the last two purchased by the late Duke of Orleans), *The Disciples at Emmaus*, *The Ravine of Villeray*, under three effects of light, Morning, Twilight and Moonlight, (exhibited in 1855), the *Pond in the Wood*, 1859. His picture *Evening*, was in the International Exhibition 1862. M. Cabat obtained a medal of the second class in 1834; and the decoration

of the Legion of Honour in 1843; officer in 1855; member of the Institute, 1867; and director of the French Academy at Rome, 1879.

JACQUE (CHARLES-EMILE), painter and engraver, born at Paris, May 23d, 1813, was at first employed by a geographical engraver, then enlisted in a regiment of the line, and took part at the siege of Antwerp. At the end of seven years, having finished his term of service, he designed, from 1837 to 1843, a considerable number of subjects on stone and on wood for illustrated publications, after which he engraved, by the aqua fortis process, rustic compositions which met with great success, their number being no less than four hundred. M. Charles Jacque, who has contributed but irregularly to the annual Salons, has exhibited paintings and pen drawings equally remarkable. He has obtained, as engraver, three medals, in 1851, 1861 and 1863, and as painter o. landscapes and animals, three other medals, in 1861, 1863 and 1864. He was decorated Chevalier of the Legion of Honour in 1867. Being for a long time engaged in the raising of poultry, he has published the *Poulàiller* (Hen-House), a monography of indigenous and exotic fowls, etc., (1858. 8vo. 2d edition, 1861, 18mò., illustrated by the author). His brother, M. Emile Jacque, and his son, M. Leon Jacque, born in 1841, died in 1871, have both engraved with aqua-fortis.

COMPTE-CALIX (FRANCIS-CLAUDIUS), born at Lyons, August 28, 1813, entered the School of Fine Arts of his native city, and followed peculiarly the teachings of J. Cl. Bonnefond. He essayed his talent in various styles, but succeeded above all in *genre* painting. His first contribution to the Salon was in 1840. Among his compositions, often received with favor and reproduced by lithography, we cite, *The Mother and Step-Mother*, (1845); *Love at the Castle and Love in the Cottage*, (1846); *Alone in the World*, (1848); *A Simple Story*, (1873); *A Little Road which Leads Far. Where in the deuce are they going?* (1875); *He told me . . . . . ,* etc., besides a number of portraits. This artist has obtained a medal of the third class in 1844 for the historical *genre* and *rappels* in 1857, 1859 and 1863.

LEROUX (CHARLES-MARY-WILLIAM), painter and politician, born at Nantes, April 25, 1814, at first embraced the profession of barrister, then studied landscape painting at Paris, in the studio of M. Corot, and made his *début* at the Salon of 1834. After living in Paris for a time he returned, in 1842, to his native city, from whence he contributed to the Salons: *Souvenir of Fontainebleau*, (1834); *A Brook, View of Croisic*, (1848); *Rising of Fog near Paimbœuf*, (1879), etc. This artist obtained a medal of the third class in 1840, one of the second in 1846 and 1848 and a *rappel* in 1859. Knight of the Legion of Honour in 1859, he was promoted to the rank of officer, August 14, 1868.

His son, M. Celestin Leroux, also established at Nantes, where he was born, studied under his father and Rousseau and made his *début* as landscape painter at the Salon of 1853; at that of 1861 he exhibited two paintings: *Sunrise, Edge of Wood in the Haut-Poitou.*

PHILIPPOTEAUX (FELIX-EMMANUEL-HENRY), historical painter, born at Paris, April 3, 1815, entered while quite young, the studio of M. Léon Cogniet, with whom he subsequently worked for the Galleries of Versailles, notably on the *Battle of Monthabor*, exhibited in 1843. His first exhibition picture appeared at the Salon of 1833; the works which he has since frequently exhibited now decorate the best museums, the Luxembourg, Versailles, Rouen, Strasburg and Marseilles. The principal ones are, *The Iceberg, Episode of the Wars of America*, (1833); *The Retreat from Moscow*, (1835); *The Capture of Ypres*, (1837); *Death of Turenne, The Siege of Antwerp in* 1792, *Colonel Fr. Ponsonby rescued on*

the Battle-field of Waterloo, by a French Officer, at the Universal Exposition of 1878; *They are in our House*, (1880), etc. He was the principal author of the vast and remarkable panorama representing the *Bombardment of Paris by the German Armies*, painted in 1872.

M. Philippoteaux also contributed some *genre* paintings: *The Periwinkle, The Deception, The Blade of Grass, The Return from the Dram-shop*, (1853); a few military pictures; a certain number of drawings in the "Journal for all," and other illustrated works. There are to be seen at Versailles, *The Battle of the Raab, The Passage of the Tagliamento, The Siege of Antwerp in* 1832. He obtained a medal of the second class in 1837, one of the first class in 1840, and the decoration of the Legion of Honour in July, 1846.

COUTURE (THOMAS), historical and genre painter, born at Senlis, December 21, 1815, received his first lessons from Gros, then passed into the studio of Paul Delaroche. He obtained, in 1837, a second prize at the competition of the Institute, and made his *début* at the Salon of 1840, with the *Young Venetian after an Orgy*. The following year he exhibited a *Prodigal Son*, a *Widow, The Return from the Fields;* in 1843 a *Troubadour* and two *Portraits;* in 1844 a *Jocunda* and *The Love of Gold*, (Museum of Toulouse), which revealed in that artist an originality and gave him a reputation as a colourist. Rewarded by a medal of the third class, he undertook a work of some magnitude, and sent to the Salon of 1847, *The Romans of the Decline*, now in the Gallery of the Luxembourg, an immense canvas, inspired by two verses of Juvenal,

"Nunc patimur longæ pacis mala: sævior armis
Luxuria incubuit, victumque ulciscitur orbem."

This painting was the grand success of the Exposition, and won for M. Couture a medal of the first class, and the decoration of the Legion of Honour.

After this brilliant stroke, M. Couture permitted four Expositions to take place without his taking any part whatever, and only sent to the Salon of 1852 two portraits and a head, *The Gipsy Girl*. At the Universal Exposition of 1857 he gave a painting of remarkable design and coloring, *The Falconer*, and re-exhibited his *Romans of the Decline*. He has undertaken since a large painting, *Enrolment of Volunteers*, and executed two orders, *The Return of the Troops from the Crimea*, and *The Baptism of the Prince Imperial*. He decorated the chapel of the Virgin at Saint Eustache, and thereafter only appeared in public in 1872, by a painting entitled *Damocles*, which attracted but little attention. Having retired, several years ago, to his Castle of Villiers-le-Bel, (Seine-et-Oise), M. Th. Couture has had published a small edition of each of his two books, in which he has expressed his opinion of contemporary art: "Method, and Studio Chat, (1867: 18mo.); "Landscape. Studio Chat, (1869: 18mo). He died at Villiers-le-Bel, March 31, 1879.

DESJOBERT (LOUIS-REMY-EUGENE), born at Chateauroux, April 16, 1817, was son of M. Desjobert, Registrar of that city, descendant of a family originally from Issoudun, and who was a prominent barrister. On his mother's side, Mlle. Eugènie Duris de Vineuil, he was related to several political and literary notabilities of de Berry, among others, the deputy Duris-Dufresne, and the poet Henri de la Fouche, author of "Fragoletta, the Celebrated Host," in the romance of the "Wolf's Valley."

From 1840, the first year in which he exhibited, to 1863, Desjobert has competed in nearly all the Salons. His paintings, exhibited during this period, are too numerous to mention, chiefly forests and landscapes; it will suffice to say, that from the beginning he manifested a remarkable elegance of

design, truthfulness of colouring and an exquisite distinction of style, which never left him, even when handling subjects of the most familiar kind. He received medals in 1855, 1857, 1861 and 1863, which year he was made Chevalier of the Legion of Honour. Since 1862 he had been suffering from a disease of the eyes, which caused his friends great alarm, and just at the time when these fears were subsiding by the amelioration of the symptoms, he was stricken by the cruel malady, cancer, to which he succumbed, after one month of suffering.

HÉBERT (ANTHONY-AUGUSTUS-ERNEST), member of the Institute, born at Grenoble, November 3, 1817, came to Paris in 1838, and studied law, during which time he was under the tutorship of David D'Angers, in the latter's studio. In 1839 he exhibited at the Louvre, *Tasso in Prison*, his maiden effort, which was bought by the government for the Museum of Grenoble. Encouraged by the counsel and kindness of Paul Delaroche, he competed at the School of Fine Arts, and won the grand prize of Rome. The subject was: *The Cup found in Benjamin's Sack*, (1839). After having spent five years at the villa Medici, from whence he sent to Paris two *Odalisks* and a copy of *The Sybil*, called *Delphica*, he prolonged his sojourn in Italy three more years; brought back with him the sketches for his best paintings. After returning from Italy he exhibited *Oriental Reverie*, executed in Rome; *The Siesta*, *Italian Shepherd*, (1848); *The Muse of the Woods*, (1877); *The Sultana*, (1879), etc., etc., not mentioning numerous anonymous paintings.

M. Hébert obtained two medals of the first class, one in 1851, the other in 1855, and one of the second class at the Universal Exposition of 1867, knight of the Legion of Honour in July, 1853. He was promoted to the rank of officer, August 7, 1867, and commander, July 7, 1874. Towards the end of December, 1866, he was appointed Director of the Academy of France, at Rome, in the place of M. Robert Fleury; he remained in that city until 1873. He was elected member of the Institute, March 21, 1874, in place of Conder.

GUIGNET (ADRIAN), was born December, 1817, at Annecy, in Savoy, where his father was the steward of a chateau. Impelled by invincible aspirations for distinction in art, he, against the wish of his father, made his way to Paris, where he entered the studio of Blondel. After experiencing a long course of privations, he succeeded in making himself a name somewhat in the line of Salvator Rosa, and of the French artist Decamps. He has exhibited, amongst others in 1840, *Moses exposed on the Nile*, *Travellers surprised by a Bear*, *Joseph explaining his Dream to his Brothers*, *Hagar in the Desert;* in 1842, *John the Baptist Preaching;* in 1843, *Episode in the Retreat of the Ten Thousand;* in 1844, *Salvator Rosa amongst the Brigands;* in 1845, *Joseph explaining the Dream of Pharaoh;* in 1846, *Xerxes bewailing his Army;* in 1847, a *Landscape*, and a *Forest Scene*. In 1848, *Don Quixote Playing the Fool*, *The Flight into Egypt*. He also executed for the Duke de Luynes, Chateau de Dampierre, *The Defeat of Attila by Aetius*, *Belshazzar's Feast*, and *The Gardens of Armida;* the last of which was not quite finished when he died, at Paris, 19th of May, 1854.

DAUBIGNY (PETER), a miniature painter, was born at Paris in October, 1793. He became a pupil of d'Aubry, and commenced exhibiting in 1822, having been a pretty regular contributor to the Exhibitions ever since. Amongst his numerous miniatures, which have attracted notice, were those of M. L. Madame Alfred de Vigny, and General Gourgand.

DAUBIGNY (CHARLES FR.), nephew of the above; landscape painter, and engraver upon copper and wood; was born at Paris in 1817. At the age of eighteen he visited Italy, and on his return

exhibited, in 1838, *A View of the Church of Notre Dame, at Paris.* Four landscapes painted by him, *The Banks of the River Oulins, View of the Seine at Charenton, The Island of Bezons,* and *The Seine at Bezons,* were purchased by the Minister of the Interior. *A View on the Banks of the Seine,* painted in 1852, is in the Museum at Nantes; and *The Pool of Gilieu, near Optevoz,* (Isere), was purchased by the Emperor Napoleon III., and is in the Palais of St. Cloud. As a copper-plate engraver, he has produced the illustrations for several works published by Curmer, such as "Le Jardin des Plantes," "Revue des Beaux Arts," &c. He has engraved on wood for "L'Illustration," "Journal des Artistes," &c. In 1855 he exhibited *A Scene on the Isère;* 1857, *Springtime;* and *The Vintage,* 1865; all three of which are in the Gallery of the Luxembourg. He was decorated Chevalier of the Legion of Honour, 1859; Officer, 1874; he died in 1878.

YVON (ADOLPHUS), historical and battle painter, was born at Eschwiller, on the Moselle, in 1817. He came to Paris, and entered the atelier of Paul Delaroche, contrary to the wishes of his family, who intended him for the government service. He first exhibited in 1842, a portrait of Madame Ancelot. In 1843, during a journey, he made a series of designs, which were exhibited at the Salon in Paris in 1847 and 1848. Amongst other works which he exhibited, are, *Portrait of General Neumayer* (1844), *The Remorse of Judas* (1846), *The Battle of Koulikowo* (1850), *A Fallen Angel* (1852), *The First Consul Descending the Alps,* which is in the Palais of Compiegne. In 1855, M. Yvon sent to the Universal Exposition *Marshal Ney supporting the rear guard in the Russian Campaign,* a large and effective work; and *The Seven Capital Sins,* in illustration of Dante. M. Yvon having been sent by the Emperor Napoleon III. to the Crimea, at the time of the Siege of Sebastopol, exhibited in 1857 his great battle picture, *The Taking of the Malakoff,* (intended for the Gallery of Versailles); and in 1859 *The Gorge of the Malakoff,* and *The Curtain of the Malakoff.* This artist, who displays a perfect knowledge of his art, and a free and forcible pencil, received a medal of the first class in 1848, and one of the second class 1855; and the great medal of Honour in 1857, and officer of the Legion of Honour in 1867.

GUILLEMIN (ALEXANDRE MARIE), born at Paris in October, 1817. He was a pupil of Gros, and exhibited in 1840 a work called *First Success,* being a souvenir of the studio; and *Chasseurs and a Milk Woman;* in 1844, *God and the King, The Blues are there,* an episode of the Vendean War, *The Consultation,* and *The Old Sailor;* in 1845, *The Miser, Reading the Bible, The Vendor of Images;* in 1849, *Milton, An Hour of Liberty;* in 1852, *The Empiric, The Virgin,* and *After the Repast,* subjects of sufficient variety. Correctness of design, a truthful study of nature, and great freshness and purity of colour distinguish the work of this artist. He was decorated Chevalier of the Legion of Honour, 1852. He exhibited as recently as 1877.

ANTIGNA (JEAN PIERRE ALEXANDER), born in 1818 at Orleans, at the College of which town he was educated, being taught drawing by M. Salmon, a professor of merit, who, discovering the talent of his pupil, induced him in 1836 to go into the atelier of M. Norblin. After remaining here a twelvemonth, he placed himself under Delaroche, from whom, during seven years, he received instruction and counsel. Under his influence he made, in 1841, his *début* in religious subjects, which he continued to paint until the year 1845 inclusive. After this he adopted a more independent course, and a pamphlet which appeared at that time, entitled, "L'Art de devenir Deputé, Ministre, &c.," suggested his picture of *The Poor Family,* one of his most original productions, which at once revealed

the bent of his talent. M. Antigna obtained a third class medal in genre-historique in 1847, a second class medal in 1848, a first class in 1851, and a third class, with the decoration of the Legion of Honour at the Exposition Universelle in 1855. He died in 1878.

LELEUX (ADOLPHE), born at Paris, 1812. Chevalier of the Legion of Honour. He studied his art absolutely alone. He traveled in France and Algiers, and met with remarkable success in his pictures of manners and customs, which is principally due to his exactness of representation. His *Wedding in Brittany* (1863) is at the Luxembourg. At the Salon of 1877 he exhibited *A Salon of Crênille* and *The Family of a Maker of Wooden Shoes in Lower Brittany.* Among his pictures are, *A Market-Day at Finistère, Spring Flowers, A Funeral in Brittany, Arab Women in the Desert, Bedouins attacked by Dogs,* etc. At the Salon of 1878 he exhibited *Washerwomen in Berry* and *The Departure.*

LELEUX (ARMAND), *genre* painter, brother of Adolphe Leleux, (also an artist), was born at Paris in 1818, entered in 1832 the studio of M. Ingres, and followed him to the villa Medici, in 1834. After sojourning two years in Italy, he exhibited at the Salon of 1839 a small *Scene in Brittany* and a *Saint Jerome Reading the Bible,* then gave his attention to *genre* painting, in which his brother, Adolphe, had already gained a reputation. He contributed from that time; *Return from the Chase* (1840); *Interior of a Stable* (1841); *Swiss Dance, Interior of a Studio, Alpine Hunter* (1846) etc. Whilst in the midst of these works, M. Leleux made two subsequent voyages to Italy, and one to Germany. In 1846, he was entrusted with a mission to Madrid

M. Armand Leleux obtained a medal of the third class in 1844, two of the second class in 1847 and 1848, a *rappel* in 1857, a medal of the first class in 1859, and the decoration of the Legion of Honor in 1860.

HAFFNER (FELIX), born at Strasburg in 1818, studied under M. Sandman, and devoted himself to *genre* and landscape painting. At the end of a voyage made to Germany, he made his *début* at the Salon of 1844, and has exhibited since then: *A Brewery near Munich* (1845); *Robertzau,* environs of Strasburg (1866); *Pond of the Mineau* (1867); *Apple Trees in Alsace* (1868); *Watching for Ducks* (1869); *The Double Shot* (1870).

He obtained a medal of the third class in 1849, and one of the second class in 1852. M. Haffner died at Mesnil Amelot (Seine-et-Marne), in January, 1875.

HILLEMACHER (EUGENE-ERNEST), born at Paris in 1818, entered the studio of M. Leon Cogniet, and adopted his style. Among his principal works is to be found: *Saint Sebastian Dying,* 1854; *The Confessional in St. Peter's at Rome,* (1855); *General Duval,* (1873); *The Young Turenne,* (1874); *Archimedes,* (1877), and *Phidias,* (1878).

M. Hillemacher has obtained a medal of the second class in 1848, a mention at the Universal Exposition of 1855, a medal of the first class in 1861 and renewal of the medal of the second class in 1857, also renewal of a medal of the first class in 1863, and the decoration of the Legion of Honour in 1865.

GENDRON (AUGUSTUS), historical painter, born at Paris in 1818, was pupil of Paul Delaroche, and spent six years in Italy, where he executed his first paintings, among others, *Dante Criticised by Boccacio,* (Salon of 1844); *The Willises,* several times reproduced by lithography; *The Nereids,* etc. On his return to France he executed and exhibited successively *Saint Catharine Buried by Angels, After*

Death, (1847); *The Athenian Tribute to the Minotaur*, (1876); *Mr. Purgon arrives inopportunely*, (1877), etc. This artist painted in 1850 a *Frieze* executed on porcelain at the manufactory of Sèvres, used as an ornamentation on a *jardinière*, eight cases for the decoration of a waiting room of the Exchequer, and the ceiling of the little parlor of the Minister of State, at the Louvre, (1861), he obtained a third class medal in 1846, one of the second class in 1849, and another of the third class, with the decoration of the legion of Honour at the Universal Exposition of 1855.

CHASSERIEAU (THEODORE), was born at Samana (in the Antilles), in 1819; and being brought whilst quite a boy, to France, was placed in the studio of M. Ingres, and afterwards followed that master to the French school at Rome, but subsequently quitted him in order to give himself up more freely to his own inspirations. He next fell under the influence of the leader of another great school, M. Delaroche. M. Chasserieau executed several large mural paintings in the staircase of the Palace of the Council of State, and in the churches of St. Merry, St. Roch, and St. Philipp du-Rucole at Paris. Of his various works may be cited *The Tepidarium at Pompeii*, in the Museum at the Luxembourg: *Arab Cavaliers carrying away their Dead, Susannah and the Elders, Christ in the Garden of Olives, Mary Stuart defending Rizzio against his Assassins.* He also left behind him fifteen etchings of subjects from Shakespeare's Othello, and thirty from Hamlet. He died in 1856.

COURBET (GUSTAVE), was born at Ornans (Denbs.), in June, 1819, and was educated at the seminary of his natal town, and afterwards at the College of Besancon. His father destined him for the bar, and sent him to Paris in 1839, to pursue his legal studies. But our subject, neglecting the latter, took to painting with great ardour, his first picture being admitted to the exhibition of 1844. He then took some lessons from Steuben, and M. Hesse, but depended still chiefly upon his own studies, which were founded chiefly upon the schools of Holland, Florence, and Venice. He was at this time also led away to a considerable extent by the spirit of romanticism, read Gœthe, and painted an allegorical picture, suggested by "Walpurgis's Dream." The revolution of 1848 only increased his ardour and his ambitious aspirations, and he sent to the exhibition of that year ten pictures or designs, which met with distinguished success. He now began to accomplish in painting a revolution analogous to that which had taken place in literature; the culture of the ideal, in combination with the sentiment of realism. To the same criticisms which greeted his *Afternoon at Ornans*, 1849, and *The Burial at Ornans*, 1850, he replied with *The Bathers*, 1853. In 1855, being dissatisfied with the places in the Universal Exposition, which had been assigned to his pictures, he withdrew his pictures, and opened a separate exhibition of his own. On the other hand, at the exhibition of 1860, at Munich, the jury showed their estimate of his pretensions by reserving for him an entire room. Amongst his exhibited works were, in 1848, *The Violincella Player*, three landscapes—*Morning*, *Mid-day*, and *Evening;* and in 1849, *The Common of Champagne by Sunset;* in 1850, *Ruins of the Castle of Scey* (*ex Vavais*); *Peasants of Flagey returning from the Fair*, and *Stone-breakers*, one of his best performances; in 1852, *The Young Girls of the Villages;* in 1853, *Woman Spinning;* in 1857, *The Deer Hunt*, and *Hind forced to take to the Water*, both very remarkably effective. One of his finest pictures represents *Deer in the Forest of Fontainebleau.* His better pictures are much appreciated by connoisseurs, and command high prices, which will be increased by his death. One is forced to add, in giving an account of Courbet, that he was a Communist in 1871, and authorized the destruction of the column Vendôme. He was tried at Versailles, and sentenced to six months in prison, and a fine. He was first confined in St. Pierre at Versailles, then in Sainte-Pelagie, and, his health failing, he was placed in the care of Dr. Duval,

who performed on him a serious operation. In May, 1872, the jury of admission, at the suggestion of Meissonier, decided that the works of Courbet could not be received at the Salon. Many violent articles in the Paris journals were occasioned by this decision. In 1870 he exhibited *The Stormy Sea* and *The Beach at Étretat after a Storm;* in 1869, *The Stag Whoop,—an Episode of the Chase*, and *The Siesta in the Haying-season, Mountains, Doubs;* in 1868, *The Charity of a Beggar, Springtime;* in 1866, *Woman with a Parrot.* After his liberation from prison, Courbet lived in Switzerland, and in the summer of 1876 he exhibited his later works at Chaux de Fonds. He died at Paris, December 31, 1877.

FRÈRE (PIERRE EDOUARD), younger brother of Theodore, is a distinguished painter of the modern French school, and was born at Paris, on January 10th, 1819. In 1836 he became the pupil of Paul Delaroche, pursuing concurrently his studies in the Ecole des Beaux Arts. Notwithstanding the elevated stage upon which he commenced his artistic life, and the grand example before him, M. Frère appears to have determined from the commencement of his practice (he first exhibited in 1843) to restrict himself to the genre school of painting; his subjects being for the most part selected from amongst the characteristics and incidents of domestic life; and these he paints with a truthfulness, and a loving tenderness, which constitute them a school entirely his own; and in which, as yet, he has had no successful imitators. It may be sufficient to enumerate a few of his favorite creations, many of which are well known, from having been exhibited in this country, and some of them engraved:— *The Little Glutton, The Little Mountebank, The Cook, The Hen with her Golden Eggs, The Workshop, The Washerwoman, Women Knitting, The Reading Lesson, The Sunday Toilette, Going to School, The Flute Lesson*, &c. M. Frère received two third class medals in 1850 and 1855 respectively, a second class medal in 1852; and the decoration of the Legion of Honour after the Universal Exposition of 1855.

FRÈRE (CHARLES-ÉDOUARD), born at Paris. Pupil of É. Frère and of Couture. At the Salon of 1877 he exhibited *L'Embatage* and *A Bit of Paris;* in 1876, *The Snow;* in 1875, *Before the Rain;* in 1878, a portrait and *Machine à battre, à Frèpillon.*

JALABERT (CHARLES-FRANCIS), born at Nîmes in 1819, studied under Paul Delaroche. After three successive competitions he only succeeded in obtaining a second prize. He spent three years in Italy, and brought back his picture of *Virgil Reading his Georgics*, which appeared at the Salon of 1847, and was afterwards placed at the Luxembourg. M. Jalabert then practiced, at the same time, portrait, *genre* and religious painting. In this last style, he produced a *Saint Luke*, which was ordered for Sèvres, (1852); an *Annunciation*, for the Minister of State, (1853); *Christ on the Mount of Olives*, (1855), etc. As landscape or *genre* painter, we cite, *La Villanella, A Souvenir of Rome, The Nymphs Listening to Orpheus, Romeo and Juliet, Raphael*, (1849–1857); *A Widow*, (1861); *Christ Walking on the Sea, Maria Abruzese*, (1863); seven *Portraits* of women, (1864–1869), etc. He obtained a medal of the third class in 1847, one of the second class in 1850; two of the first class, one in 1853, the other in 1855, and a second class medal at the Universal Exposition of 1867. Knight of the Legion of Honour since 1855, he was promoted to the rank of officer, June 29th, 1867.

"The practical work of such a painter as Jalabert depends greatly on the use of the razor. First, the dead-colour is laid of about equal thickness throughout, and then scraped down with a very sharp razor till it presents a perfectly smooth and even surface everywhere. On this surface, slightly oiled, the artist proceeds to work, this time in thinner colour, and after successive scrapings and repaintings the picture arrives, finally, at a sort of finish remarkable for an extreme equality of surface, which

has always a certain charm for the popular mind. And the popular mind is right to some extent, for, although roughness of loading would not signify in the least if the picture were always to be seen by a light equally diffused over the whole of its area, it is true, nevertheless, that since pictures are always seen by a light either coming from above or from one side, many of the rough projections of paint will catch lights and project shadows of their own quite independently of the light and shade of the picture, and often altogether destructive to it. Horace Vernet said, and truly, that light resides in the quality of the tone and not in the thickness of the pigment; and the love for smoothness of surface which marks Jalabert and some others is perfectly compatible with artistic power, both in colour and chiaroscuro, whilst it is more than 'compatible' with drawing, being positively favourable to form. Of Jalabert's works I like his portraits best, and the single figures which resemble portraits, and are, in fact, portraits of models, more or less idealized."—P. G. HAMERTON, *Painting in France.*

GIRAUD (SEBASTIAN-CHARLES), brother of Peter-Francis-Eugene Giraud, and uncle to Victor Giraud, both artists mentioned in this work, was born at Paris, January 18th, 1819, entered, in the latter part of 1835 at the School of Fine Arts. He visited America, after an expedition to the Marquesas Islands, (1843–47) and participated in the artistic commission conducted by the Prince Napoleon in the northern latitudes, (1856). M. Charles Giraud was decorated with the Legion of Honour on his return from Tahiti, December 19th, 1847. He exhibited numerous paintings at the Salons, including *genre* and interiors, (1850–1878).

GIRARDET (EDWARD-HENRY), painter and engraver, being the second of three artists of the same name, was born at Neufchâtel, July 21, 1819, came, at an early age, to Paris, with his elder brother Karl, studied under the direction of his father, then travelled, principally in Egypt and Algeria. The paintings which M. Edward Girardet has exhibited since 1839 all pertain to *genre.*

M. Edward Girardet obtained, as *genre* painter, a medal of the third class in 1842, one of the second class in 1847, with a *rappel* in 1859, the decoration of the Legion of Honour in 1866, and a medal of the first class for engraving in 1861, a *rappel* in 1863, and a medal of the second class at the Universal Exposition of 1867.

BERCHÈRE (NARCISSE), landscape painter, born at Étampes (Seine-et-Oise), September 11, 1819, studied painting in the studios of Renoux and Charles Rémond, and made his first contribution to the Salon of 1844. He travelled through Spain, and three years after sailed for the East. Among his principal works we notice, a *Landscape*, taken from "Gil Blas," (1844); *Nubia*, in the Gallery of the Luxembourg.

M. Berchère has published, "The Desert of Suez, Five Months at the Isthmus." (1863. 18mo.) He obtained for landscape painting, a medal of the third class in 1859, a renewal in 1861, a medal in 1864, and the decoration of the Legion of Honour, June 22, 1870.

ANASTASI (AUGUSTUS-PAUL-CHARLES), landscape painter and lithographer, born at Paris, November 15, 1820, studied painting under Messrs. Delaroche and Corot, and made his *début* at the Salon of 1843. Since 1849 he has been a very successful lithographer. He exhibited as landscape painter, *Democritus and the Abderitans*, *Road of Normandy*, *Rocks and Heather*, *Under the Trees*, *Crow's Marsh*, taken from the woods of Fontainebleau, (1848); *Return of the Flock*, (1861); *Terrace of the Villa Pamphilia*, purchased for the Luxembourg Museum; *Aqueducts* of *Claudius*, (1864); *The Forum at Sunset.* and *The Banks of the Tiber, at Rome*, (1865); the last of these appeared at the Universal Exposition

of 1867; *Terrace of a Convent at Rome*, (1866); *A Nook in a Village at Sunset*, (1863); *May*, (1869), etc.

He obtained, as a painter, a medal of the second class in 1848 and in 1865, as lithographer, a medal of the third class in 1850, and honourable mention in 1855. He won the decoration of the Legion of Honour in 1868. Stricken with blindness in 1869, M. Anastasi was aided by his fellow-artists, who organized two sales, one of his own works, the other of objects of art which they proffered him, and the amount realized from these sales, placed beyond the reach of want the artist so cruelly afflicted.

CURZON (PAUL ALFRED DE), was born at Moulinet, near Poictiers, in 1820; he entered the atelier of Drolling, about the year 1840, and that of M. Cabat in 1842, and made his first appearance at the exhibition of 1843, with a small landscape. After passing a year in Italy, he obtained at the Ecole de Beaux Arts the second prize in historic landscape in 1849, and through the influence of M. Chenavard, was sent again for two years to Italy. Before his return home he visited Greece, the Morea, and Syria. M. Curzon has produced a great number of landscapes of spots in his native land, and of various places visited in his travels; also *Democritus in Meditation*, *Dante and Virgil on the Confines of Purgatory*, *Women of Picinisco*, *A Garden in the Convent*, *Albanian Woman*, *Psyche*, *Tasso at Sorrento*, *Pandora*, &c. He has also executed several sketches in lithography, water-colours, and pastel; as, *The Bathers*, *The Serenade*, &c. He obtained a second class medal in 1857, and decoration of the Legion of Honour, 1865.

DUBUFFE (LOUIS-EDWARD), was born in Paris, 1820. He studied first under his father, and afterwards under Paul Delaroche. He made his *début* at the Salon of 1839, with an *Annunciation*, and *Huntress*. In the following year he exhibited *The Miracle of the Roses*, conceived in the same spirit of sentiment as his father's two successful works, *Les Souvenirs*, and *Les Regrets*. In 1841 Mr. Edward Dubuffe took to scriptural subjects, which during five years he treated with considerable success; *Tobit*, *Charity*, *Bathsheba*, *Morning Prayer*, and *The Prodigal Son* belong to this period. Eventually, however, he commenced devoting himself to portrait painting, a department of art in which his father had made so great a reputation, and with a success quite equal to his. In 1846 he exhibited the portraits of M. Jules Janin, and M. Paul Gayrard; and in 1853 a portrait of the Empress Eugenie, and four other female portraits, which attracted general admiration. At the Universal Exhibition of 1855 he contributed seven portraits; in 1857 he exhibited seven portraits, including a very fine one of Mlle. Rosa Bonheur, the eminent landscape and animal painter, which has been engraved; in 1859, *The Portrait-Group Picture of the Congress of Paris*, and six other portraits. M. E. Dubuffe obtained a third class medal in 1839, two second class medals in 1840 and 1855 respectively; a first class medal in 1844, and was decorated with the Legion of Honour in 1853, and officer in 1869.

BENOUVILLE (FRANCOIS LEON), historical painter, was born at Paris, March 30, 1821. He became a pupil of M. Picot. His earliest exhibited works were, *Mercury and Argus*, in 1839; *The Hermit and the Slothful Knights*, (1841), taken from an incident in Sir Walter Scott's "Ivanhoe;" *Judith*, (1844); *Esther*, (1845); in the last named year he obtained the great prize of Rome, with his picture of *Jesus in the Judgment Hall*. In 1852 he exhibited a large picture of *The Death of St. Francis of Assisi*, which at once placed him in a distinguished rank in his art; it was purchased for the Luxembourg Gallery. To the Universal Exhibition of 1855, M. Benouville sent *Christian Martyrs*. He died in 1859.

LUMINAIS (ÉVARISTE-VITAL), born at Nantes, October 18, 1821, is the son of a Deputy of the National Assembly of 1848, who died in 1869, and grand-son of a member of the Council of Five Hundred. He came to Paris and studied under M. Leon Cogniet, and made his first contribution by a few subjects of *genre* painting at the Salon of 1843. His principal works which have been exhibited are, *Civil War Scene under the Republic, Interior of a Stable, A Fair in Brittany, Young Girls Crossing a Ford, Sick Young Girl, After the Battle,* (1843–1847); *Death of Chramn,* (1879), etc., with some portraits, and a great number of drawings, etc. M. E. Luminais has obtained two third class medals in 1852 and 1855, two rappels, one in 1857, the other in 1861, and the decoration of the Legion of Honour, August 12, 1869.

LECOMTE-VERNET (CHARLES-HIPPOLYTE-EMILE), born at Paris, in 1821, studied *genre* and historical painting under H. Vernet and M. Leon Cogniet, and made his *début* at the Salon of 1833. We will cite from this artist: an *Ecce Homo, The Departure,* inspired by a German ballad; *Studies and Souvenirs of a Double Voyage in Italy and Syria,* (1846); *Dawn, Night, Ugolin, The Visitation, Young Styrian Girl Playing with a Panther, Orpheus and Eurydice,* (1843–1853); *Penelope, Alnee,* (1874), etc. M. Lecomte obtained a medal of the third class in 1846, a rappel in 1863, and the decoration of the Legion of Honour in 1864.

LAMI (LOUIS EUGÈNE). Born at Paris, 1800. Chevalier of the Legion of Honour, 1837, officer since 1862. Pupil of Gros, Horace Vernet, and l'Ecole des Beaux-Arts. He has engraved on stone, made lithographs, and painted in water-colours and in oils. *A Supper in the Salle de Spectacle at Versailles* and *An Interior of a Church* (water-colours), are at the Luxembourg. He has given much time to water-colours, and seems most fond of that mode of representation. But he has also painted five or more battle-pieces, in oils, for the Gallery at Versailles, and has a facility of execution in whatever he undertakes.

LAMBINET (ÉMILE). Born at Versailles (1810–1878). Chevalier of the Legion of Honour, Pupil of Drölling. Made his *début* at the Salon of 1833. *A Landscape* (1855) is at the Luxembourg. His views are those of his own country, such as, *The Seine at Bougeval, Norman Meadows, Coasts of Normandy, The Valley of Arques,* etc. At the Salon of 1877 he exhibited *The Village of Quineville;* in 1876, *Summer* and *Le Bas-Prunay.* Mrs. H. E. Maynard, of Boston, has three landscapes by this artist in her collection. Two of his works were exhibited at the Salon of 1878.

"Lambinet is a man of less power, but in his limited choice of lowland scenery, natural and simple, having a refined taste and defined execution, suggesting details by emphasis of brush rather than by accurate finish. He fills his pictures with clear, bright light, rivaling Nature's tones as fully as pigments may. But it is a hazardous process, and no way so satisfactory as the lower tone of Corot, whose treatment of light is unequaled. Those who follow Lambinet in this respect would do well to recall Leonardo's maxim in regard to pure white, 'Use it as if it were a gem.' Lambinet's landscape, although ever repeating himself, is fresh and fragrant, like a bouquet of flowers."—JARVES, *Art Thoughts.*

LANDELLE (CHARLES), born at Lavalle, (Mayenne), in 1821, studied under P. Delaroche, and made his *début* with a *Portrait of the Author,* at the Salon of 1841. He has since devoted himself to historical painting and religious subjects, and has oft-times exhibited while travelling afar off; among the most notable of his works, we cite, *Fra Angelico of Fiesole,* (1842), a large number of portraits, among others, those of *Mlle. Fix, Alfred de Musset,* (1855), etc. He also executed six paintings for

the parlor of the aides-de-camp at the Palace of the Elysium. M. Ch. Landelle has obtained two medals of the third class in 1842 and 1855, one of the second in 1845, one of the first in 1848, and the decoration of the Legion of Honour in December, 1855.

"This distinguished painter has a commonplace facility, which he dispenses in a perpetual repetition of himself. He is consecrated for the rest of his days to what is called character figures, young gypsies, Egyptian women, Moorish women, Ethiopian women. As he knows how to mix the right dose, and in very decent proportions, of the romantic and picturesque, with gravity and classic correctness, he never fails to please the public."—ERNEST DUVERGIER DE HAURANNE, *Revue des Deux Mondes*, June, 1871.

"If, carried away by the sympathy which the artist inspires, one said that the decoration of the chapel of Saint-Joseph was a work of the first order, he might be accused of thoughtless enthusiasm; but he would be unjust not to see in it one of those works which hold an equilibrium between disparagement and eulogy. M. Landelle, whom the public of the Salons knows so well, has wished to make himself appreciated on a larger scale. Without being presumptuous he had the right to make the attempt, as he has now the right to repeat it. The charming painter of Fellahs and Moors quitted, one fine day, the gallery, already long, of his Oriental beauties. He has elevated his art by ascending the steps of the church. Only an exigency could demand of him to leave forever the voluptuous seraglio that he has created and peopled; but, now that he has penetrated the temple, he owes it to himself to return there to work and to purify his profane talent. His name, it is true, would not be more celebrated, but it would be more enduring."—ROGER BALLU, *Gazette des Beaux-Arts*, February, 1878.

BEAUMONT (CHARLES-EDWARD DE), painter and designer, born at Lannion (Côtes-du-Nord), about the year 1821, is son of a distinguished sculptor, and pupil of A. F. Boisselier. His first contributions were landscapes taken from the environs of Cernay and Senlis (1838, 1839, 1840), then after frequent withdrawals from trials of mythological subjects, he exhibited *Andromeda*, (1866); *Circé*, (1867); *Léda*, (1868); he has also executed some allegorical and *genre* paintings; *The Reefs of Life*, (1855); *Women Chasing Truth*, (1864); *The Captain's Part*, (1868), one of the finest pictures of the Luxembourg; *The Women are Dear*, (1870); *The End of a Song*, and *Where in the devil does Love go to Roost?* (1873)' and numerous lithographic and water-colour pieces. He illustrated an edition of "The Devil in Love," Cazotte, (1845, 12mo.), of "Celebrated Dwarfs," by d'Albanès and G. Fath, (1845, 12mo.), and several chapters of the edition of "Our Lady of Paris," published by Perrotin, (1845, large 8vo.), and that of a great many invitation and *menu* cards, afterwards reproduced by chromo-lithography, which have been in vogue for some years. M. de Beaumont has received a medal at the Salon of 1870, a medal of the second class at that of 1873, and the decoration of the Legion of Honour in 1877.

BONHEUR (ROSALIE), commonly called ROSA; animal and landscape painter, was born at Bordeaux, on the 22d of March, 1822. Her father, Raymond Bonheur, (who died in 1849,) an artist of some merit, was her instructor in the art of painting, in which she was destined to attain so distinguished a position. To show the unity and persistency of her talent, we enumerate some of her earlier works. Her first appearance before the public, was in 1841, when she exhibited two small pictures: *Two Rabbits* and *Sheep and Goats*. In the following year she exhibited: *Cattle in a Pasture—Evening*, *A Cow lying down in a Field*, *A Horse for Sale*.

In 1849 appeared, *Ploughing in the Nivernais*, a chef-d'œuvre, which justly obtained the honours of the Luxembourg. During the next two years, Mlle. Bonheur did not send anything to the annual exhibi-

tion, so completely was her time engrossed in executing the commissions of private collectors, but in 1853 she crowned her fame by the production of the famous *Horse Fair*, which has been engraved by Landseer, and published in London; and *Cows and Sheep in a Roadway Hollow.* The International Exhibition, 1862, contained this artist's *Ploughing in the Neighbourhood of Nevernais.* Mlle. Rosa Bonheur belongs to a family peculiarly gifted in art. Her father, as already stated, was a painter of no mean accomplishment, and all his children are artists also; Augustus, a painter, Isidor, a sculptor, and Juliette, (married to M. Peyrol,) a painter in the same walk as that adopted with such distinguished success by her sister Rosa. It remains to be added, that Mlle. Rosa Bonheur is directress of a gratuitous school of design for girls, confided to her in 1849, by the city of Paris, in which she is assisted by her sister.

This eminent artist obtained a first class medal in 1848, rappel in 1855, in 1867 was chosen member of the Institute of Anvers—in 1868 she returned to Fontainebleau, where, during the German-Franco war of 1870–71, the Prince Royal of Prussia specially instructed that her property should be unmolested and herself protected.

BONHEUR (FRANÇOIS-AUGUSTE). Born at Bordeaux, 1824. Chevalier of the Legion of Honour. Brother of Rosa Bonheur and pupil of his father. At the Salon of 1845 he exhibited *Children and Cockchafers.* He travelled in the Pyrenees, Auvergne, etc., and made sketches for his finest pictures. His portraits of his father and sister (1847 and '48) are his best efforts in portraiture. Like his sister he paints oxen with remarkable truthfulness, but in her overshadowing fame that of her brother has been lessened, and he has not always received the praise justly his due. The following are some of his works: *The Ruins of Apchon* (purchased by M. de Morny); *The Coasts of Brageac* (Museum of Amiens); *The Gorges of Puy-Grion*, (purchased by the State); *Herd of Cows*, (1859); *Meeting of two Herds in the Pyrenees*, (1861); *Return from the Fair*, (1864); *The Sleeper, Souvenir of the Pyrenees*, (1867); *Environs of Jalleyrac, The Shepherd and the Sea* (1868); *The Lost Road*, a souvenir of the Pyrenees (1869); *Souvenir of Auvergne*, (1874); *Avant la pluie*, (1875). At a London sale, 1872, *Cattle returning Home*, sold for 240 guineas. This artist has sometimes sent his works to the London Academy exhibitions. At the Salon of 1878 he exhibited the *Valley of the Jordane* and a *Landscape with Animals.* He died in 1881.

"Bonheur is a hearty realistic painter, fresh in color, healthful in feeling, with an out-door consciousness of work about his pictures; not imaginative, inclined to the literal, but possessing the ability—in which his sister is deficient—of giving vitality to his work."—JARVES, *Art Thoughts.*

Auguste Bonheur has dared—and it is great audacity—to unvarnish nature, to take away the smoke and the dirt, to wash off the bitumen sauce with which art ordinarily covers it, and he has painted it as he sees it. His animals have the soft and satin-like skin of well-to-do animals; his foliage, the bright freshness of plants washed by the rain and dried by the sun. Certain parts are complete in deception, and produce the illusion of relief like the stereoscope; , . . . doubtless this illusion is unnecessary in historical painting, where the ideal and style should predominate; but it adds a charm to the representation of physical nature.—THEOPHILE GAUTIER, *Abécédaire du Salon de* 1861.

BONHEUR, (JULLIETTE now **MADAME PEYROL).** Born at Paris, 1830. Sister of Rosa Bonheur and also a pupil of her father. Her pictures are *A Flock of Geese, A Flock of Sheep lying down*, and kindred subjects. The last was much remarked at the Salon of 1875. Madame Peyrol is well known by her association with her sister in the care of the Free School of Design, founded in 1849 by the latter. To the Salon of 1878 she sent *The Pool* and *The Mother's Kiss.*

BONHEUR (JULES ISIDORE). Born at Bordeaux, 1827. Medals 1865 and 1867. Brother of Rosa Bonheur. Sculptor and painter. He studied with his father, and made his *début* at the Salon of 1848 with a canvas and a marble, each representing a *Combat between a Lioness and an African Horseman.* Since then he has abandoned painting. His specialty is the representation of animals. *The Zebra and Panther* has been cast in bronze for the government. *The Bull* (1865), *Dromedary* and *Royal Tiger* (1868), *A Lioness and her Young* (1869), *An Ox and a Dog* (1870), *A Mare and Colt* (1872), *Pepin le Bref in the Arena* (1874), and *The Tiger-Hunter* (1877), may be mentioned among his most important works. At the London Academy, in 1875, he exhibited *The Head of a Running Dog* and *The Head of a Dog at Rest*, both in bronze. In 1878 he exhibited two groups in plaster, *Cheval de Course* and *Cheval de Manége.*

TOULMOUCHE (AUGUSTUS), born at Nantes, September 21, 1829, was a pupil of Gleyre and made his *début* at the Salon of 1848 with a *Portrait.* After having for several years searched for his style, and even attempted historical painting with his *Joseph and the Wife of Potiphar* (1852), he finally adopted genre painting, as applied to private and worldly life, and rapidly made himself a reputation. Among his most notable productions since 1852, we notice *Forbidden Fruit*, *After Breakfast*, *Flirtation*, etc.

M. Toulmouche obtained a medal of the third class in 1852, with a rappel in 1859; one of the second class in 1861, a medal of the third class at the Universal Exposition of 1878, and the decoration of the Legion of Honour in 1870.

CHAPLIN (CHARLES), painter and engraver, born at Andelys (Eure), June 8, 1825; of English origin; was pupil to Drolling, and made his *début* with landscapes endowed with wonderful life-like sentiment of reality. Soon changing his style, he devoted himself to the reproduction of beautiful types of women or graceful allegories. Among his most remarkable works, we cite: *St. Sebastian pierced with Arrows* (1847); *A Street in a Village of the Basse-Auvergne* (1848); *Portrait of the Duke d'Audiffret-Pasquier* (1877); *Soap Bubbles* (at the Luxembourg); *Aurora* (1878).

M. Chaplin has engraved a certain number of aqua-fortes, after his own paintings or drawings, as well as from those of Rubens, *The Embarkment for Cythera*, after Watteau, for the copper-plate print of the Louvre, and *The Foolish Virgins*, after M. Bida, for the large edition of the *Scriptures.* In 1861 he painted the ceiling and the door designs of the Salon of Flowers at the Tuileries; also the ceiling of the salon of the hemicycle at the Elyseum; in 1864 he executed on glass, in the same palace, eight panels for the baths of the Empress. M. Chaplin obtained a medal of the third class in 1851, one of the second class in 1852, a medal in 1865; receiving the decoration of the Legion of Honour in August, 1865, he was promoted to the rank of officer in 1877.

LEVY (EMILE), born in Paris, August 29, 1826; entered the School of Fine Arts as pupil of Abel de Pujol and of Picot, and won the Prize of Rome in 1854. He contributed, from Rome, the following year, to the Universal Exposition, his painting of *Noah Cursing Ham*, bought by the State. He contributed to the following Salons works, some of which attracted much attention: in 1859, *The Free Supper;* 1866, *The Death of Orpheus*, which received the honours of the Luxembourg, and *Ruth and Naomi;* in 1878, *Caligula;* in 1879, *The Young Husband and Wife*, etc. Several of his paintings were exhibited a second time at the Universal Exposition of 1878. M. Emile Levy obtained a medal of the third class in 1859, two medals in 1864 and 1866, a medal of the third class at the Universal Exposition of 1867, and the decoration of the Legion of Honour the same year.

LAMBERT (EUGENE LOUIS), born at Paris in September, 1825, was pupil of Eugene Delacroix. He has earned a brilliant reputation in genre painting, by illustrating familiar scenes of domestic life, where the principal subjects are almost exclusively dogs and cats. Among his most remarkable contributions to the annual Salons, we cite: *Interior of a Stable* (1852); *Jack Sam Shot* in the Salon of 1875; *The Cats of the Cardinal de Richelieu, Fallen Greatness* (1878), etc. M. Eugene Lambert obtained medals in 1865, 1866 and 1870, and the decoration of the Legion of Honour in 1874.

BERTRAND (JAMES), painter, born at Lyons in 1825; pupil of M. A. Perrin; made his *début* at the Salon of 1857 with *An Idyl*, and devoted himself to religious and historical painting. *The Conversion of Sainte Thaïs* (1861); *Death of Virginia*, in the Luxembourg Gallery (1869); *Dawn*, and the *Marguerite of Faust* (1876), won for him in 1861 a medal of the third class, which was followed by a *rappel* in 1863, another medal in 1869, and the decoration of the Legion of Honour in 1876.

GARNIER (JULES-ARSÈNE), born at Paris, January 22, 1847, was a pupil at the Academy of Toulouse and of M. Gèrome. He made his *début* at the Salon of 1869, with a *Bather*, and soon sought in subjects of genre and history a success which in no wise proved fruitless. We will cite: *The Right of the Lord* (1872); *The Tithe* (1873); *The King Amuses Himself* (1874); *A Capital Execution* (1875); *The Punishment of the Adulterers* (1876), and especially *The Liberator of the Territory* (1878), a grand political contemporary scene; *The Day of the Fête*, which has been popularized by engravings and photographs. We are also indebted to him for the designs of a series of aqua-fortis plates for an edition of the "Tales of the Queen of Navarre."

BIDA (ALEXANDER), was born at Toulouse in 1823, and, when young, went to Paris, where he studied drawing and water-colour painting under Eugene Delacroix. He visited Constantinople and the East in 1844–1846, where he picked up an immense mass of materials, which form the subjects of works which he has produced since; amongst others—*A Turkish Shop*, *Arab Coffee-house*, *The Slave Market*, *Armenian Barber*, *Return from Mecca* (purchased by the State), *Solomon's Wall*, etc. He has also executed several portraits, amongst the rest one of the Duke de Morny. Since 1860 he has been one of the principal illustrators of "Le Tour du Monde, Journal des Voyages." He obtained a medal of the second class in 1848, and one of the first class, together with the decoration of the Legion of Honour, in 1855; officer 1870. His last and greatest work is a series of one hundred drawings for the illustration of The Four Gospels, which have been copied by first-class etchers, and published by Hachette & Co., of Paris.

HENNER (JEAN-JACQUES), born at Bernwiller (Alsace), March 5, 1829; pupil of Gabriel Guérin, Drolling, Picot and M. Gontzwiller; entered in 1848 at the School of Fine Arts, but was compelled by ill-health to leave temporarily, and passed two years at his home, where he painted portraits. Readmitted at the School, he carried off, in 1854, the prize at the competition for the Prize of Rome with *Adam and Eve Discovering the Body of Abel.* While at Rome, where he profited by the counsels of Hippolyte Flandrin, M. Henner painted four pieces for the Museum of Colmar: *The Penitent Magdalen*, *Christ in Prison*, *Young Roman Girl*, *Young Bather Asleep.* He made his *début* at the Salon of 1863 with this last painting and a portrait of Victor Schnetz, which attracted much attention. He has since contributed, *The Chaste Susannah* (1865), purchased by the State for the Luxembourg Gallery; *The Dead Christ*, *Evening*, and several portraits, already known, reappeared at the Universal Exposition of 1878, with the portrait of M. C. Hayem.

M. Henner obtained medals at the Salons of 1863, 1865 and 1868. Decorated with the Legion of Honour November 1, 1873, he was promoted to the rank of officer July 10, 1878.

BOULANGER (GUSTAVUS-RODOLPHE-CLARENCE), born at Paris April 25, 1824, was a pupil of P. Delaroche and M. Jollivet; attended the School of Fine Arts, where he carried off the Prize of Rome in 1849, by his painting of *Ulysses Recognized by Eurycles.* On his return from Italy, in 1856, he participated successfully at the annual Salons, where he has exhibited *Julius Cæsar at the Rubicon, The Choassæ, The House of the Tragic Poet at Pompeii, A Scene in the Street of the Tombs, Maestro Palestrina.* M. Boulanger obtained a medal of the second class in 1857, in 1859 and in 1863, and was decorated with the cross of the Legion of Honour in August, 1865.

VOLLON (ANTOINE), born at Lyons April 20, 1833, was a pupil at the School of Fine Arts of that city, and made his *début* at the Salon of 1864 with a vigorous study of inanimate nature: *Art and Gluttony.* He has since given in that style, in which he was not long in attaining the foremost rank: *Interior of Kitchen* (1865); *The Return from Market, The Ape and the Accordeon,* now to be seen at the Lyons' Museum, (1866); *Sea Fish, Southern Grapes,* (1867); *Curiosities, Portrait of Peter Plachat, Fisherman at Mers near Tréport,* (1868); *After the Ball,* (1869); *A Corner of my Studio, Sea Fish* (1870); *New Year's Day, The Cauldron* (1872); *A Market Corner* (1874); *Armor* (1875); *The Chicken Woman* (1876); *Helmet of Henry II., A Spaniard* (1878). M. Vollon has also contributed to exhibitions of lesser note landscapes and water-colors which have attracted considerable attention.

This artist obtained three medals, in 1865, 1868 and 1869, and a medal of the first class at the Universal Exposition of 1878. Decorated with the Legion of Honour in 1870, he was promoted to the rank of officer October 20, 1878.

BERNIER (CAMILLE), born at Colmar in 1823, pupil of M. L. Fleury, has become known since 1848, at the annual Salons, by landscapes representing principally scenes in Brittany. Such are: *Moor near Bannalec, Approaches to a Farm in Brittany* (1867); *Pathway among the Weeds* (1868); *Moor of Kergaladrie, Spring in Brittany* (1869); *From Anndour to Bannalec* (1873). The first three contributions won for him three medals, and the last the decoration of the Legion of Honour.

LAUGÉE (DÉSIRÉ-FRANÇOIS), born at Maromme (Seine-Inférieure), January 25, 1823, entered in 1840 the studio of M. Picot, and followed that same year the courses of the School of Fine Arts. He afterwards made his *début* at the Salon of 1845. and at once undertook both historical and portrait painting. Besides numberless *Portraits* (1845–1853), he has executed, among other remarkable works at the Salons: *Van Dyck at Savelthem, The Assassination of Rizzio, Death of Zurbaran,* ordered by the Minister of the Interior (1850), and a great number of others too numerous to mention; he has also executed mural decorations for many churches, etc. M. Laugée obtained a medal of the third class in 1850, one of the second in 1855 and in 1859, a medal of the first class in 1861 and in 1863. He received the decoration of the Legion of Honour in 1865.

MERLE (HUGUES), born at Saint-Marcellin (Isère) in 1823, was pupil of M. Léon Cogniet, and made his *début* at the Salon of 1843 with *The Willises.* He has since exhibited: *Migration of the Alpine Shepherds* (1850); *A Recreation* (1852); *Rebecca's Farewell to Lady Rowena, Béranger's Lisette, Alpine Shepherdess* (1855); *In Default of Keys here are the Doors, Episode of Napoleon I. at Grenoble in* 1815 (1857); *Resting of the Holy Family in Egypt* (1859); *The Beggar Woman* (1861), bought by

the State and placed in the Luxembourg; *Assassination of Henry III.* (1863); *Primavera, The First Thorns of Science* (1864); *A Young Mother, Portraits of the Sons of the Duke of Morny* (1865); *Marguerite Trying on Jewels* (1866); *Women and the Secret* (1867); *The Bather, Young Girl of Etretat* (1870); *The Straight Road* (1873); *Pernetta the Spinner* (1874); *Night and Day*, a fragment of decoration (1875); *Odetta and Charles VI.* (1878); *The Redeemer* (1879); *Hébé after her Fall, Carmosine* (1880), etc. M. Hugh Merle obtained a medal of the second class in 1863 and in 1865, and the decoration of the Legion of Honour in 1866.

George Merle, pupil of his father, made his *début* at the Salon of 1876, by an historical painting: *The Passage of Arms of the Tree of Gold.* He has since exhibited: *Faust and the Three Braves* (1877); *Death of Philip Arteveld* (1878); *Timon of Athens, The Leaguer* (1879); *Contrast, The Fisherman's Daughter* (1880), etc.

RIBOT (THEODULE-AUGUSTIN), born at Saint-Nicolas-d'Athèze (Eure), in 1823, son of a civil engineer, began with geometrical work and linear drawing. He was making the necessary preparations to enter the artistic career, when the death of his father forced him to seek remunerative employment. After having painted frames for a manufacturer of mirrors, and followed the teachings of Glaize in the latter's studio, he set out for, and spent three years in, Algeria, superintending the erection of works being constructed there. On his return, in 1851, he executed for manufacturers a great number of designs. He was able to appear in the Salon only from 1861; he contributed for his *début* six canvases, representing interiors of kitchens and poultry-yards. He has since exhibited: *The Prayer of the Little Girls, Morning Toilet* (1864); *Singing of the Canticle, The Tinkers, Martyrdom of St. Sebastian* (1865), bought by the State for the Luxembourg; *Christ in the Midst of the Doctors, The Flutist* (1866); *Old Fishermen of Trouville* (1877); *Housekeeper Balancing her Accounts, Mother Morieu* (1878), etc. M. Theo. Ribot has also successfully handled aqua-fortis and water-colors. He obtained two medals, in 1864 and 1865, a medal of the third class at the Universal Exposition of 1878, and the decoration of the Legion of Honour the same year.

THE END OF VOL. I.

LOUISE ABBEMA, PINX. GRAVURE, GOUPIL ET Cie

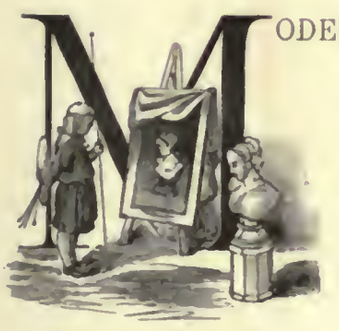
BLANCHE BARRETTA.

FROM THE ORIGINAL PAINTING IN THE GREEN ROOM OF THE THEATRE COMEDIE-FRANCAISE.

Blanche Barretta.

(FROM THE ORIGINAL PICTURE IN THE GREEN ROOM OF THE THEATRE COMEDIE-FRANCAISE.)

Louise Abbema, *Pinx.* Goupil & Co., *Gravure.*



MODERN Histrionic French Art is represented by many brilliant names, foremost among the feminine, are Sarah Bernhardt, Sophie Croizette and Blanche Barretta. The latter, a pupil and protegee of Mlle. Bernhardt.

Blanche Barretta was born in Paris in 1862, and made her debut at the Theatre Comedie-Française, in 1878, and immediately captured the hearts of the Parisians.

The talented Painter Louise Abbema, is remarkable for her successful portrait painting, and having identified her career with the theatrical fraternity, is known in Paris as the theatrical portrait painter, *par excellence.*

A more pleasing portrait of a beautiful woman it has seldom been our good fortune to behold. especially "The liquid loveliness of eye," and no wonder that it was the chief favorite among portraits in the Salon of 1880.

Mlle. Abbema is so young, that we will be forgiven the admission, that we do not know her age—she is however old enough to have earned a distinguished and honorable fame.

AUGUSTE ANASTASI, PINX.

GRAVURE GOUPIL ET CIE

TERRACE OF THE VILLA DORIA PAMFILI, ROME

FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG

TERRACE OF THE VILLA DORIA PAMFILI, ROME.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.)

AUGUSTE ANASTASI, *Pinx.* GOUPIL & Co., *Gravure.*

"LONG, LONG AGO!" is the idea first suggested by the mention of Rome; but in this elegant painting we have a picture of Rome of the modern time. The Villa Doria Pamfili, the most extensive and delightful of the Roman villas, was laid out in the seventeenth century by Prince Camillo Pamfili, nephew of Pope Innocent X., under the direction of the celebrated sculptor Algardi. A favorite part of these lovely grounds is the Terrace, of which the artist has given us a representation so faithful, that it almost imparts the delicious sensations peculiar to the spot itself. In the background, looming through an atmosphere charged with light and heat, is the giant dome of St. Peter's; to the left is Mount Mario, while between these elevations the campagna stretches away in dim vista, and finally melts into the horizon. But as the eye returns from that panorama bathed in the garish light of a Southern sun, how it refreshes itself in this garden retreat! How mind and body alike find repose and delectation on this smooth and lofty floor, fanned by the pure, upper air, shaded by noble trees, beautified by statues, stately plants, and the bloom and fragrance of flowers! To be there were joy indeed! But next to that is the satisfaction of a perfect picture such as this.

First exhibited in the Salon of 1864, the original painting was acquired by the State and added to the treasures of the Luxembourg. M. Anastasi was awarded medals in 1848 and 1865, and was made a chevalier of the Legion of Honour in 1868.

J. AUBERT, PINX

GRAVURE GOUPIL ET Cie

YOUTH.

YOUTH.

JEAN-ERNEST AUBERT, *Pinx.* GOUPIL & Co., *Gravure.*

THE maiden, from her basket of flowers, has adorned her dress with a choice spray, which the young man (sly rogue) wishes to inspect very closely, which inspection the maiden gently deprecates, conscious, no doubt, that on the edge of the flower decoration

"Underneath the muslin lid,
Just showed the treasures that it hid."

Modest and beautiful as all this artist's pictures are, we think this his *chef d'œuvre.*

"Oh, for one day of youthful joy:
Give back my twentieth spring;
I'd rather dance, a bare-legged boy,
Than reign a grey-haired king."

So sung Oliver Wendell Holmes, and, doubtless, so also thought Aubert, when in his fiftieth year he drew on his remembrance such a draft as the picture before us.

Aubert was born in Paris, in 1824, and after winning the Prize of Rome, as an engraver, in 1844, he entered the studio of Paul Delaroche, adding another to his illustrious list of pupils.

JULES BASTIEN-LEPAGE. PINX.

GRAVURE [illegible]

SARAH BERNHARDT.

SARAH BERNHARDT.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE THEATER COMEDIE, FRANCE.)

JULES BASTIEN-LEPAGE, *Pinx.* GOUPIL & Co., *Gravure.*

ARAH BERNHARDT, whose recent visit to the United States must be fresh in the memory of many of our subscribers, was born at Paris on the 22d day of October, 1844. Her parents were Hollandaise Jews, but she was baptized and educated in a convent; she commenced her career on the stage in her fourteenth year, and has ever since held a prominent position.

She has also achieved some distinction as a painter and sculptor, but we question very much whether she would ever have been heard of in either, had she not been famous as an artist on the mimic stage. She holds in her hand a clay model of a piece of sculpture which she is moulding.

The great portrait painter, J. Bastien-Lepage, was born at Danvilliers in 1846. He entered the studio of M. Cabanel in 1868, and speedily showed his great talent. He was represented in the Exhibition of 1878 by four paintings, where he received a first class medal and decoration of the Legion of Honor, having previously, in 1874, received a third class medal, and in 1875 a second class.

Mademoiselle Bernhardt's portrait was painted in 1879.

P J A BAUDRY PINX

GRAVURE. GOUPIL ET Cie

FORTUNE AND THE INFANT.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG

FORTUNE AND THE INFANT.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.)

PAUL-JACQUES-AIMÉ BAUDRY, *Pinx.* GOUPIL & Co., *Gravure.*

IN depicting Infancy caressed by Fortune, our artist has responded to the involuntary prayer of every kindly heart. A little child is the most interesting of objects, from the fact that all things are possible unto it. Its life is all unlived, and what will be the unfoldings of its destiny? Will it be success or failure, virtue or vice, happiness or misery? Who can surely tell? What cause for rejoicing then when the budding life is favored by auspicious circumstances; and how sad the spectacle of an infancy clouded by adversity, and frowned upon by Fortune.

Happy child in the picture before us! The serene and sunny sky, the sheltering trees, the refreshing fountain, the endearments of Fortune, all affirm a blissful present and prophesy a happy future.

There are reminiscences at once of Titian and of Correggio in this pleasing composition. The child is notably fine in all its traits, and both of the figures exemplify that mastery in flesh-painting for which M. Baudry is distinguished. The original was first exhibited in the Salon of 1857, when the artist was awarded a medal of the first class. It is now one of the treasures of the Luxembourg.

CHAS EDWARD DE BEAUMONT. PINX.

GRAVURE. GOUPIL ET Cie

PERSEUS AND ANDROMEDA.

Perseus and Andromeda.

Charles Edward De Beaumont *Pinx.* Goupil & Co. *Gravure.*

FABLED in Greek mythology, Andromeda was the daughter of Cephus, King of Libya. who boasted that she was fairer than the daughters of Nereus.

Nereus, in revenge for this, requested King Poseidea to make the Libyan plains into a sea, which he did, till only the hills remained above them; and a mighty monster came forth and devoured all the fruits of the land, while Andromeda was fastened to a desolate rock, and each day the monster came nearer to her as the waters rose.

But, Perseus, the son of Zeus and Danae, after having cut off the head of Medusa by the aid of Hermes and Minerva, among other adventures, slew the monster, rescued Andromeda, and married her.

De Beaumont's picture shows Perseus equipped and in the act of rescuing the maiden.

De Beaumont will be further represented by his Luxembourg picture "*The Captain's Share of the Booty.*"

C. É. DE BEAUMONT, PINX.

GRAVURE, GOUPIL ET Cie

THE CAPTAIN'S SHARE.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.

THE CAPTAIN'S SHARE.

(FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY).

CHARLES EDWARD DE BEAUMONT, *Pinx.* GOUPIL & Co., *Gravure.*

LET the student of history turn to the pages of Gibbon, and he may there take his choice of events in which Huns, Vandals, Gauls, Goths and other barbarian tribes and nations, pillaged Rome and other cities during the early centuries of the Christian era, from which De Beaumont may have drawn his picture of *The Captain's Part.*

It is a scene of riot and pillage, and a scene which we, who live in happier times, look on with disgust and dismay. But such scenes in times of war and anarchy, were of common occurrence.

This picture is one of the grandest in the Luxembourg, and illustrates the artist's power in his best and strongest points, the rendering of the nude. The central attraction is the two female captives tied to a stake in the market-place, against which either the Captain or some witty friend has hoisted a rude advertisement, "*La Part du Capitaine,*" and in the painting the bare pole is decorated with a palm-branch, the bright green leaves of which make a beautiful colour contrast with the yellow hair and flesh tints of the unfortunate girls.

The *tout-en-semble* is all in keeping, although to the Captain has fallen the lion's share; yet other prizes are evident. The duck hoisted aloft, the pig, red-eared and fat, tied by a string to the short trooper, who is stretching his short neck to get a look at the Captain's prize.

De Beaumont was born at Lannion (Cotes-du-Nord), in 1832. Studied in the school of Boisselier; decorated Chevalier of the Legion of Honour in 1877.

ETIENNE-PROSPER BERNE-BELLECOUR, PINX

GRAVURE, GOUPIL ET C^IE

THE GARDEN OF MONSIEUR THE CURÉ.

The Garden of Monsieur the Curé.

Étienne-Prosper Berne-Bellecour, *Pinx.* Goupil & Co., *Gravure.*

OUR Curé, evidently, is not a professional gardener; the unkempt appearance of the ground shows that. One article of his creed, we fancy, is "a sound mind in a healthy body," and this exercise among the trees and flowers, is a welcome change from the cares and confinement of his priestly office. His good, intelligent, contemplative face assures us, too, that he is one who can find both companionship and instruction in observance of bird, and bee, and butterfly, and the myriad creatures whose wonderful structure and habits proclaim creative wisdom; and that he is no less apt to find

> "tongues in trees,
> Books in the running brooks, sermons in stones,
> And good in everything."

Every accessory of this well-composed picture conspires to produce the effect of tranquil enjoyment; yet the artist has equal facility in portraying scenes of war and carnage. He won Salon medals in 1869 and 1872.

JAMES BERTRAND, PINX. GRAVURE, GOUPIL ET Cie

MARGUERITE TEMPTED.

MARGUERITE TEMPTED.

JAMES BERTRAND, *Pinx* GOUPIL & Co., *Gravure.*

GOETHE, in his masterpiece of "Faust," has furnished modern artists with a fruitful field from which to glean subjects for pictures, and among the many who have illustrated Marguerite's temptation and fall, none have done it more gracefully than James Bertrand.

The scene of the Temptation is chosen as illustrative of the following passage, when, after Faust has mysteriously placed the jewels in her chamber, they are discovered by Marguerite, who soliloquises:

"How comes this casquet here to me?
I locked the press most certainly,
'Tis truly wonderful, what can it be?
And here there hangs a key to fit it.
I have a mind to open it.
What is that? God in the Heaven! whence came
Such things. Never beheld I aught so fair.
Rich ornaments such as a noble dame
On highest holidays might wear.
How would this chain of pearls suit my hair?
Ah! who may all this splendour own?

[*She steps before the mirror, adorning herself with the jewelry.*]

Oh, were the ear-rings only mine.
They give their wearer such an air!
What helps one's beauty? Youthful blood,
One may possess that,—well and good,
But jewels make one twice as fair?"

JAMES BERTRAND. PINX. GRAVURE, GOUPIL ET Cie

MARGUERITE BETRAYED.

MARGUERITE BETRAYED.

JAMES BERTRAND, *Pinx.* GOUPIL & Co., *Gravure.*

NEVER has such a warning been given to inexperienced maidenhood as is given in the story of Faust and Marguerite. Bewildering in its grandeur, but painfully truthful in its human picture of the inevitable result of unguided passion.

The sequel of the *Jewels* is in this companion picture; when, after hearing, at the town pump, the story of Barbara, meant to warn her that her secret is known—she returns home much disturbed in mind, and soliloquises, as she reaches her mother's door:

"How scornfully I once reviled,
When some poor maiden was beguiled,
More speech than any tongue suffices
I craved to censure other's vices.
Black as it seemed, I blackened still
And blacker yet was in my will;
And blessed myself and boasted high,
And now, a living sin am I!
Yet—all that drove my heart thereto,
God! was so good, so dear, so true."

James Bertrand, born at Lyons, in 1840, was a pupil of Périn, was made Chevalier of the Legion of Honour, 1876, on the occasion of the purchase of his *Death of Virginia* for the Luxembourg.

P. M. BEYLE, PRIX.

GRAVURE, GOUPIL ET Cie

COCO'S LAST RATION.

Coco's Last Ration.

Pierre-Marie Beyle, *Pinx.* Goupil & Co., *Gravure.*

VERILY! here is serious trouble.

"A most poor" family "made tame by Fortune's blows;
Who, by the art of known and feeling sorrows,
Are pregnant to good pity."

All that they have in the world is with them on this bleak spot. Evidently their humble peddler's trade has not thriven of late; and driven to this journey in mid-winter, their faithful beast, faint with toil and age and scanty nourishment, has fallen on the icy road. The wagon-shaft is broken: but no one thinks of that: the poor horse claims their anxious attention. He tries in vain to rise, and after a few faint struggles and convulsive gasps, he lies dead at their feet. This is a heavy blow, peculiarly oppressive from their isolated position, far from the haunts of men, amidst ice and snow, and under a frowning sky that threatens momently to break in storm upon their heads. We are very sure, however, from the attitude and expression of these unfortunate people, that they feel a sorrow deeper than the sense of pecuniary loss and physical inconvenience, though surely that were enough to weigh them down. This dead animal, over which they grieve, was something more than a beast of burden. For long years the sharer of their exposures and vicissitudes, he became in effect one of themselves; and their bereaved feeling, as they behold him dead, will be readily appreciated by any one who has lost a pet animal or bird. What pathos in the attitude of the kneeling woman! Her clasped hands and the pained, though submissive expression of a face furrowed by many cares, are more eloquent than words. And the man, coarse and rude though he be, has a heart deeply touched by this affliction. Even the thoughtless boy is infected with the sorrow. And the dog! perhaps, after all, he is the chief mourner. Between the two dumb creatures the closest intimacy, the most intelligible fellowship, subsisted. What despondency is in the look and posture of the dog as he leans over his fallen comrade! Ah well! this is altogether a sad picture, but a typical one; for the prevailing chords in life's great symphony are in a minor key.

The original of this admirable picture was exhibited in the Salon of 1878.

ALEXANDRE BIDA, PINX.

GRAVURE, GOUPIL ET Cie

MASSACRE OF THE MAMELUKES.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.

MASSACRE OF THE MAMELUKES.

(FROM THE ORIGINAL IN THE GALLERY OF THE LUXEMBOURG.)

ALEXANDRE BIDA, *Pinx.* GOUPIL & CO., *Gravure.*

EGYPT has produced in her long career many strange and significant historical characters. Although the Mamelukes (as the name imports) were originally a slave class in Egypt, they became, about the middle of the thirteenth century, masters of the country, and maintained their dominance until the beginning of the present century. Napoleon found them formidable antagonists at the battle of the Pyramids, and in subsequent encounters, but he almost annihilated them. When Mehemet Ali became Viceroy of Egypt he found the proud and turbulent Mamelukes a serious obstacle to the peace and prosperity of the country, and at length, in 1811, he adopted a decidedly Asiatic remedy for the evil. Inviting a great number of the Mameluke chiefs to a banquet in Cairo, the guests, after being feasted, were shot down in the corridors and courts of the palace. About one thousand were thus massacred.

M. Bida has given us a vivid picture of this high-carnival of death. Hemmed in on every side the helpless victims are shot at from the housetop and the windows. Terrified and plunging horses; "riders and horses in one red burial blent"; the groans of the dying; the shrieks of despair and of defiance and hate; the pitiless rain of death-dealing bullets—such are the elements of this graphic and bloody episode.

The original is one of a number of M. Bida's crayon drawings that have been honored with a place in the Luxembourg.

JOSEPH CÉLESTIN BLANC, PINX

GRAVURE, GOUPIL ET Cie

THE CASTLE TERRACE, XV Th CENTURY.

THE CASTLE TERRACE, XVTH CENTURY.

JOSEPH-CÉLESTIN BLANC, *Pinx.* GOUPIL & Co., *Gravure.*

OI We are here enabled, by the magic wand of the painter, to gaze on a picturesque phase of life four centuries ago. The rich dress and easy elegance of the aristocratic youths whose pastime we witness, indicate the pride and luxury of a privileged life. The presence of the dwarf—an important adjunct of the establishments of kings and wealthy nobles in former ages—witnesses to the pomp and circumstance of the castle whose terrace furnishes the scene of our picture. The youth on the extreme left seems to be afflicted with *ennui*, and one or two of his comrades show signs of indolence,—possibly, however, their languor may be the result of previous exercise, for we observe some hunting-hawks, or falcons, and some battledores and shuttles by the balustrade on which one of the lads is negligently leaning. The figures are all skilfully drawn; but two of them are exceptionally distinguished in character. The boy in the left foreground who leans forward, hand on knee, watching the game in which he is engaged, has both a fine, manly form and a noble head, while his companion with the close-fitting cap, has a presence of rare dignity and grace, and a beauty recalling that of Raphael in his youthful days. The picture is admirably composed; the architectural mass on the right being balanced by the cluster of figures on the left, while the open central space discloses the commanding view from the terrace, and gives due effect to the luminous expanse of sky.

MARIE-ROSA BONHEUR, PINX.

GRAVURE. GOUPIL ET Cie

PLOWING IN NIVERNAIS.

FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY.

Ploughing in Nivernais.

(FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY.)

Rosa Bonheur, *Pinx.* Goupil & Co., *Gravure.*

IN describing this picture we cannot do better than quote Mr. Hamerton's enthusiastic description:

"I hear, as I write, the cry of the ox-drivers—incessant, musical, monotonous. I hear it not in imagination, but coming to my open window from the fields. The morning air is fresh and pure, the scene is wide and fair, and the Autumn sunshine filters through an expanse of broken, silvery cloud.

They are ploughing not far off with two teams of six oxen each—white oxen of the noble Charolais breed—sleek, powerful beasts, whose moving muscles show under their skins like the muscles of trained athletes. Where the gleams of sunshine fall on these changing groups, I see in nature that picture of Rosa Bonheur's *Ploughing in Nivernais.*"

There is a touching anecdote in connection with this picture. Her father, also an artist, when on his death-bed, and feeling his end approaching, desired to see his already famous daughter's latest work, and there was brought to his bed-side, *Ploughing in Nivernais.* The dying artist beheld AND WEPT. A silent tribute, it is recorded, more prized by his daughter than all the world's applause in after years.

An appreciative biography of Rosa Bonheur will be found in the Historical Text.

A. W. BOUGEREAU. PINX.

GRAVURE. GOUPIL ET Cie

THE BIRTH OF VENUS.

THE BIRTH OF VENUS.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.)

WM. ADOLPHE BOUGUEREAU, *Pinx.* GOUPIL & Co., *Gravure.*

GREATEST among the great paintings of the year 1879, was Bouguereau's *Birth of Venus.* This picture came very near (more than once) gracing an American collection—the price was high and required some courageous consideration, and on each occasion, as two Americans, to our knowledge, each in his turn, concluded to give the price asked, behold! its price had been, during the time of consideration, advanced, till finally it found its most appropriate place in the National Gallery of the Luxembourg, where it attracts crowds of gazers and copyists.

A biography of this artist will be found in the text in the body of the history.

Of Venus, the goddess of love and beauty of the Romans, identical with Aphrodite of Olympia, tradition says that she sprung from the foam of the sea. According to Hesiod, the goddess, after rising from the foam, first approached the island of Cythera, and thence went to Cyprus, and as she was walking on the sea-coast, flowers sprung up under her feet, and Eros and Himeros accompanied her to the assembly of the other great gods. According to the Cosmozonic view of the nature of Venus (or Aphrodite) she was the personification of the generative powers of nature, and the mother of all living beings.

The surrounding Nymphs and Cupids are, of course, the privileged license of the poet and painter.

G. R. BOULANGER. PINX

GRAVURE. GOUPIL ET. Cie

A PROMENADE IN THE STREET OF THE TOMBS. [POMPEII.]

The Promenade in the Street of the Tombs.

G. R. Boulanger, *Pinx.* Goupil & Co., *Gravure.*

OMPEII, by excavations on its site, reveals to us of the present day a representation of the manners and customs of that Roman city of two thousand years ago, as vividly as a fly cased in amber, preserves its form for all time.

Gustave Rodolphe Boulanger, born in Paris, 1824. Pupil of Paul Delaroche, and Chevalier of the Legion of Honour; has made ancient Rome his particular study.

The Street of the Tombs was manifestly a fashionable Pompeiian promenade, and one would say, especially, a fitting promenade for a widow. It appears, however, that Boulanger believed that envy and all uncharitableness existed 2,000 years ago, as naturally as now, for the jeer and the titter of the ladies who are passing on the upper sidewalk, is offensive and rude as the ogle of the Pompeiian gallant, who has slackened his pace, evidently to have something to say to her.

Widows are a difficult and delicate theme to discuss, and the healthy, vigorous woman (like the widow in our picture), left alone, with her experience gained, is generally a more attractive mark for the marrying man, than the "maiden coy," even with advantages of beauty and position in her favour. Why? We cannot say.

GUSTAVE BRION, PINX. GRAVURE, GOUPIL ET CIE

THE DAY OF BAPTISM.

The Day of Baptism.

Gustave Brion, *Pinx.* Goupil & Co., *Gravure.*

ABIES, under any circumstances, are the most interesting objects in the world, and, apart from the religious association, a charming picture of infancy is here given. The artist has expended much labor upon the laces and rich, quilted coverlet, and has therein achieved a fine piece of texture-work; but that is only a setting for the precious jewel of a babe, whose dimpled face and hands, soft, pulpy flesh, large, liquid, wondering eyes, and rosebud mouth, conquer all hearts by their cherubic loveliness.

Who can tell what a baby thinks?
Who can follow the gossamer links
  By which the manikin feels his way
Out from the shore of the great unknown,
Blind, and wailing, and alone,
  Into the light of day?
Out from the shore of the unknown sea,
Tossing in pitiful agony;
Of the unknown sea that reels and rolls,
Specked with the barks of little souls,—
Barks that were launched on the other side,
And slipped from heaven on an ebbing tide!
  What does he think of his mother's eyes?
What does he think of his mother's hair?
  What of the cradle-roof that flies
Forward and backward through the air?
  What does he think of his mother's breast,
Bare and beautiful, smooth and white,
Seeking it ever with fresh delight,
  Cup of his life and couch of his rest?
What does he think when her quick embrace
Presses his hand and buries his face
Deep where the heart-throbs sink and swell,
With a tenderness she can never tell,
  Though she murmur the words
  Of all the birds,—
Words she has learned to murmur well?
  Now he thinks he'll go to sleep!
  I can see the shadow creep
  Over his eyes in soft eclipse,
  Over his brow and over his lips,
  Out to his little finger-tips!
  Softly sinking, down he goes!
  Down he goes! down he goes!
  See! he's hushed in sweet repose.

—Dr. Holland.

This painting was the artist's contribution to the Salon of 1875. M. Brion has won the highest honors of the Salon. See Biography.

ULYSSE LOUIS AUGUSTE BUTIN, PINX

GRAVURE, GOUPIL ET Cie

WAITING

Waiting.

Ulysse-Louis-Auguste Butin, *Pinx.* Goupil & Co., *Gravure.*

Can we look on this masterly picture, and not be touched by the feeling that "there is sorrow on the sea?" These toiling women, accustomed to the exposures and anxieties peculiar to their lot, are at present moved by no common solicitude. The fishers,—their husbands and sons,—have so long over-stayed the time of their return, that the watchers are distressed by fears of every conceivable danger. Too unhappy to remain in their cabin homes, they have abandoned their domestic cares, and have come to the beach to wait, and watch, and pray. How vividly Kingsley's pathetic lines are suggested, with that dirge-like refrain:

> For men must work, and women must weep,
> And the sooner it's over, the sooner to sleep,
> And the harbor bar is moaning!

The mother in the foreground has brought her children with her; and even the little ones are infected with the general sadness. Apart from its telling sentiment, how admirable is the picture as a work of art! How perfect the drawing and pose of the principal figure! How fine the rendition of the surf and the wet sand, the sea-mist, and the effect of distance! The picture was painted in 1875, and secured for the artist a Salon medal. M. Butin also gained a medal in 1878.

ALEXANDRE CABANEL, PINX

GRAVURE GOUPIL ET Cie

PORTIA.

PORTIA.

THE CASKET SCENE, FROM THE "MERCHANT OF VENICE."

ALEXANDRE CABANEL, *Pinx.* GOUPIL & Co., *Gravure.*

NOTWITHSTANDING her dislikes or her predilections, Portia, a young heiress, richly dowered as well with beauty and accomplishments as with estates, must, in compliance with her father's will, marry only the suitor who shall make a fortunate choice from among three caskets, one of gold, one of silver, and one of lead. The first bears the inscription: "Who chooseth me shall gain what many men desire"; the second, "Who chooseth me shall get as much as he deserves"; the third, "Who chooseth me must give and hazard all he hath." Many illustrious suitors have made trial, chosen amiss, and greatly to the lady's relief, have gone their ways. But at length comes Bassanio, who passionately loves her, and whom she as deeply loves. She dreads the ordeal that must decide their destiny, and therefore says:

> "I pray you tarry; pause a day or two,
> Before you hazard; for in choosing wrong
> I lose your company; therefore, forbear a while:
> There's something tells me (but it is not love),
> I would not lose you; and you know yourself,
> Hate counsels not in such a quality."

But Bassanio cannot endure the strain of this uncertainty. "Hope deferred maketh" his "heart sick"; and so we arrive at the crucial moment. Portia consents with fainting heart, and says:

> "Let music sound, while he doth make his choice;
> Then, if he lose, he makes a swan-like end,
> Fading in music: that the comparison
> May stand more proper, my eye shall be the stream,
> And watery death-bed for him."

And now behold the lover standing upon the brink of Paradise or of perdition, he knows not which. Regard the gentle Portia averting her gaze from the too painful sight, and striving to quiet her agitated heart. Witness the eager, tense observance of the spectators; and, in imagination, hear the strains of music that will soon become either a *Te Deum* for Love's victory, or a requiem for lost hopes!

All this the painter has expressed in a picture characterized by masterly drawing, effective grouping, and a superb setting of architecture and costumes—a *tout ensemble* worthy of his great reputation.

M. Cabanel has received many honors, including the Prize of Rome in 1845, the Salon Medal of Honour in 1865, and the Medal of Honour at the Universal Exposition of 1867, and a rappel of the latter in 1878. He is an officer of the Legion of Honour, and a member of the Institute.

G CASTIGLIONE, PINX.

GRAVURE, GOUPIL ET Cie

THE ENGLISH PROMENADE,—NICE.

The English Promenade at Nice.

Joseph Castiglione, *Pinx.* Goupil & Co., *Gravure.*

LATELY, Nice, on the south coast of France, has become one of the favorite resorts for English and American invalids.

This ancient city has undergone many changes of masters and frequently changed its nationality; it is now the capital of the Department of the Alpes-Maratimes, and is beautifully situated at the foot of the Alps on both sides of the mouth of the Paglione. It belonged to the family of the Duke of Savoy until 1388, and after frequently changing hands was ceded to France after the battle of Solferino, as part payment of the services rendered by Napoleon III. and France in the cause of Italian unity. The waters of the Mediterranean wash its walls on the South, while on the North and the East the mountains enclose it in the form of an amphitheatre. The height in the rear is crowned by an old castle enclosed by bastioned walls. Nice has two noble squares, one of them surrounded with porticos; and adjacent to the other is a raised terrace, which serves as a defence for the town against the sea, and affords a delightful promenade—this is called, from the large number of English speaking frequenters, The English Promenade.

Castiglione was born in Italy but early went to France, and is now a naturalized Frenchman. He exhibits with Frenchmen at all International Exhibitions.

The beautiful sweep of ocean beach coming smoothly up to the line of the promenade, along which orange trees in leaf and blossom make the scene a perfect paradise—and when we are informed of the glorious company of English and American sojourners who are always to be found in this quaint, comfortable old city—we are almost tempted to envy the sick people who have to go there.

CERMAK, PINX.

GRAVURE, GOUPIL ET Cie

AN EPISODE IN THE SIEGE OF NAUMBURG.

Episode in the Siege of Naumburg.

Jaroslav Cermak, *Pinx.* Goupil & Co., *Gravure.*

IN the religious wars of the fifteenth century, Andrew Prokop, the leader of the Hussites, exhibited the highest military skill. He defeated, in turn, the most formidable armies that Austria or Germany could marshal against him, and for several years achieved an unbroken series of successes. He overran Bohemia and various parts of Germany, laying waste many towns, capturing prisoners, and seizing vast stores of treasure. He was particularly harsh in his dealing with all places that were in any wise implicated in the martyrdom of Huss. Among the towns that were represented in the Council that condemned Huss to the stake was Naumburg. The terror and despair of the people of this town may therefore be conceived, when the dreaded Chieftain with his victorious army appeared beneath their walls, and began operations for the destruction of the place. The embassy that they sent to sue for mercy was so sternly treated as to rob them of all hope. While some of the people abandoned themselves to grief and terror, and others with calm desperation prepared to sell their lives as dearly as possible, a venerable schoolmaster proposed a last possible means of touching the hard heart of their foe. His proposition was nothing less than to lead out all the little children to the hostile camp, that their infant lips might plead for the salvation of the town. At first the parents were horrified at the thought of exposing their tender lambs to the ravenous wolf; but, on reflection, it was clear that the children would surely perish in the general destruction that was soon to come, and how could they bear the sight! And then, *possibly*, though they scarcely dared indulge the hope, the children's prayers would not be unavailing. And so the little ones went forth from the town—the strange procession, including the tiniest prattlers, dressed mostly in white and carrying flowers and palm branches, marched fearlessly through the ranks of the stern soldiery up to the general's tent, and there fell on their knees in the attitude of suppliants. The rude warrior had suffered many assaults, but none so formidable as this. He, at first, assumed anger, and threatened to kill the audacious schoolmaster; but, finally, his heart utterly relented. The whole camp caught the infection of mercy and grace. The children were petted, fed with cherries, and sent back to their agonized parents with messages of peace. For several centuries the anniversary of this event was celebrated in Naumburg by a procession of children to the site of Prokop's camp. The incident, a worthy theme for poet or painter, is most naturally and effectively treated in the excellent composition before us. It was exhibited in the Salon of 1876. Though of Bohemian birth, M. Cermak finished his art education under a French master, and resided continuously for twenty years in Paris, and thus became closely identified with the French school.

CHEVILLIARD, PINX

GRAVURE. GOUPIL ET CIE

A GOOD POINT OF VIEW.

A Good Point of View.

V. Chevilliard, *Pinx.* Goupil & Co., *Gravure.*

THIS artist was lately a neglected genius, wandering rather aimlessly among the troops of artists who populate the woods of Fontainebleau and drink cheap claret at its humble taverns. Whatever he painted was admired, but would not sell. One day an artist friend happened to come along with a bundle of priest's robes, which he had borrowed for a religious subject he was painting. Chevilliard persuaded him to put on the costume, and made a painting of the young, laughing, impudent face and figure of the Paris artist in its inappropriate clerical garb. The picture sold, more like it were ordered, and soon the dealers could not get enough of the "priests of Chevilliard." He paints priests, not of the heaven-aspiring order, but priests as they really appear in their every day life "off duty," and with a kindly satire, never approaching offensiveness. In the present example one of the gay priests turns the tables on Art, which has so often satirized him. He has found a ruined piece of masonry over which to peep, an abandoned artist's stool and easel, and a litter of wrappings that seems to indicate a scene of the artist and his wife taking a bath. Needless to say that he peeps, and thoroughly enjoys the scene.

CHEVILLIARD, PINX.

GRAVURE, GOUPIL ET Cie

SMOKE AFTER VESPERS.

Smoke after Vespers.

V. Chevilliard, *Pinx.* Goupil & Co., *Gravure.*

WHOEVER has enjoyed a pleasure, either wholly or partially forbidden, secretly, will sympathize with the quiet delight of Chevilliard's priest in his *Smoke after Vespers.* The little, droll, kindly figure has sought the seclusion of his garden wall, and there, shut out from the world, and every eye, he devotes himself to a blissful reverie and his sinful pipe.

Even the difficulty in securing a "good light," with his two hands formed into a protecting lantern, and the evidence of his successful endeavour in the fine cloud that arises against the garden wall, are enough to make a smoker's mouth water.

His intent at devotional study has not been overlooked, as may be seen in the religious-looking book on the bench beside him. But that is to be enjoyed after his smoke has been securely set a-going. Pleasure before business, in this case.

E. C. COMPTE-CALIX. PINX.

GRAVURE. GOUPIL ET Cie

POOR LOVE.

"Poor Love!"

François-Claudius Compte-Calix, *Pinx.* Goupil & Co., *Gravure.*

"POOR LOVE"!

However much unfeeling observers may be disposed to smile at the sufferings of the timid lover, those pangs are serious enough to the subject of them. Truly, as a poet sings,

"A mighty pain to love it is."

Deep sadness shadows the handsome features of this young man, yet we have lively hopes in his favor. His lovely companion—innocent cause of his distress—is very sympathetic. She appreciates his trouble, and would fain minister consolation. As they pass Cupid's image, she presses her lover's arm and, with a gentle gesture, ejaculates, "Poor Love!" Unless we greatly mistake, this proof of sympathy will so inspire the youth's confidence that ere long he will be as supremely happy as he is now profoundly dejected.

The painter has treated the subject with refined and poetic taste. How beautiful the shaded walk, and what a charming play of light there is among the trees!

Compte-Calix (born at Lyons in 1813) was honored with Salon medals in 1844, 1857, and 1863.

P. C. COMTE, PINX. GRAVURE, GOUPIL ET Cie

MARIE TOUCHET.

GEBBIE & CO.

MARIE TOUCHET.

(IN THE GALLERY OF M. LEROY, BOULEVARD ITALIENS, PARIS.)

P. C. COMTE, *Pinx.* GOUPIL & Co., *Gravure.*

MARIE TOUCHET, the mistress of Charles IX., though noted for her beauty, amiability and spirit, was even more remarkable for the domesticity of her nature, and the entire absence of those passions for political intrigue and the acquisition of wealth, which commonly characterizes the favorites of Kings. She seemed content to possess the heart of her royal lover, which she did until his death. She was probably the only person whom Charles ever truly loved, and the constancy of his affection for her, all selfish though it were, is the most pleasing feature in the wretched and sanguinary career of this King. The two daughters whom she bore the King, were reared by Marie with motherly devotion and severe morality. But unhappily, these daughters followed the example rather than the precepts of their mother. One of them, the Marquise de Verneuil, is well known as the mistress of Henri IV.; the other was long the mistress of Marshal Bassompierre. With the exception of her unlawful relation to the King, Marie Touchet appears to have been a woman of pure life and elevated character, especially if we consider the moral laxity of the age in which she lived. After the death of Charles, she became the wife of François de Balsac d'Entraigues; and on the death of Henri IV., she forsook the court and devoted her life to meditation and serious studies. In this pleasing picture the artist has judiciously presented his subject in the most winning and characteristic of her traits—that of a mother, content and happy in her home.

PIERRE DE CONINCK, PINX.

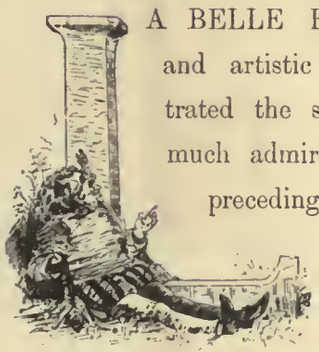
GRAVURE, GOUPIL ET Cie

LES CONFETTI.

GOUPIL & CO.

Les Confetti.

Pierre DeConinck, *Pinx.* Goupil & Co., *Gravure.*



A BELLE France and her sister Italy, especially Rome, are treasure houses of costume and artistic scenery and picturesque events. M. DeConinck has more than once illustrated the scenes of the Carnival, his *Moccoli;* or, *Feast of Tapers*, is a well known and much admired picture. *Les Confetti* (*Confections*) is a worthy companion. For three days preceding Ash Wednesday, beginning on Saturday, when a great bell is tolled on the Hill of the Capitol announcing the commencement of the festivities, a succession of processions fill the Via del Popolo. From the balconies of this thoroughfare, fashion and beauty, with curiosity witness the parading and varied multitude. It is a privilege of the Carnival time for friends to pelt friends with souvenirs, which generally take the form of sweetmeats. *Les Confetti.* Hence the picture. This is a day-time amusement. There is a kind of confit manufactured for this pelting, which is not eatable, but composed of flour and plaster-of-paris, and it is not considered outrageous for the best society of noble Roman dames to shower indiscriminately these missiles on the promiscuous good-natured crowd. The three Roman damsels doing duty in M. DeConinck's picture might be the three graces *disguised* in Roman costume, so fresh and beautiful are they. This picture was exhibited in the Salon of 1873, and won for its exhibitor a medal of the third class.

GUSTAVE COURBET. PINX.

GRAVURE, GOUPIL ET CIE

THE WOMAN AND THE PARROQUET.

... OF PRINTS ...

The Woman and the Paroquet.

Gustave Courbet, *Pinx.* Goupil & Co., *Gravure.*

GLOWING with healthful beauty, a woman, prepared for the bath, falls back upon her couch, in the abandon of perfect privacy, and amuses herself with a pet bird. The chief motive of the picture, however, is the study of the human form which it involves. A work of this character necessarily loses much of its charm in being translated into black and white. The delicate rose-tint of the flesh, as distinguished from the white drapery, and as contrasted with the dark, warm colors of the background, are here wanting; but there remain the perfect drawing and superb modelling of the voluptuous form; the velvety texture of the skin; the firm yet tender quality of the flesh; the light entangled in the meshes of the dark, luxuriant hair; the expansive masses of light and shade which impart breadth and brilliancy to the composition,—all these attributes conspire to make an effective picture, and to suggest the still greater charms of the original.

The painting was exhibited in the Salon of 1866. M. Courbet obtained a second-class medal in 1849, and *rappels* in 1857 and 1861.

P.A.J. DAGNAN-BOUVERET, PINX. GRAVURE, GOUPIL ET Cie

MANON LESCAUT.

MANON LESCAUT.

P. A. J. DAGNAN—BOUVERET, *Pinx.* GOUPIL & Co., *Gravure.*

UNDOUBTEDLY one of the most popular of the minor French classics is the Abbé Prévost's novel, "Manon Lescaut," taking rank with "Paul and Virginia," "Picciola" and "The Exiles of Siberia." "Manon Lescaut" is a story of stormy, passionate love, amounting to infatuation—repulsive in its immorality, but enthralling in its interest.

After many vicissitudes, the heroine is transported to Louisiana, at the time of the novel one of the French penal colonies, whither she is voluntarily accompanied by her infatuated lover, who is a gentleman of good family. On their arrival there he declares Manon Lescaut to be his wife, and she is treated with much consideration by the Governor. They, for a time, enjoy a season of real felicity, till the nephew of the Governor discovers, accidentally, their real relationship, and having been inspired with a passion for the beauty of Manon, he takes steps for the separation of the lovers, in the furtherance of his selfish ends.

The lovers, becoming aware of their danger, escape into the wilderness, where, in two days Manon is seized with a malignant fever and dies. Her lover, in mournful despair, buries her in the sand, digging her grave with his hands.

The story of Manon Lescaut has long been a favourite with French painters, and many of the incidents of her painful story have been illustrated by first-class artists.

CHARLES EDOUARD DELORT, PINX.

GRAVURE, GOUPIL ET Cie

THE EMBARKMENT OF MANON LESCAUT.

The Embarkation of Manon Lescaut.

Charles-Édouard Delort, *Pinx.* Goupil & Co., *Gravure.*

GREETINGS and farewells. How largely these enter into our unstable lives; but how infinitely they vary in their degrees of joy or of sorrow! This picture presents a critical incident in the Abbé Prévost's tragic romance of Manon Lescaut. Manon's idolatrous passion for her lover impels her to every sacrifice, even that of honor. Her devotion is ardently reciprocated. The parents of the young man, who is of excellent family, at length procure an order for Manon's transportation, with a view to the effectual separation of the lovers. But the Chevalier follows Manon from Paris to Havre, where he rejoins her at the moment of embarkation, and resolves to abandon every other tie and link his destiny to hers. In his well-studied and masterly picture, M. Delort portrays the scene in which the lovers look for the last time on their native land, which they are now to exchange for the unknown trials of a penal colony. Our attention is first arrested by the grand old Transport-ship, a splendid specimen of the naval architecture of the last century. We next revert naturally to the passengers mounting the ship's side, and to those in the boats below, whose movements and exchange of greetings and adieus are so faithfully portrayed that the scene is made real to us. But soon our sympathetic regards are riveted upon the nearest boat, which is itself a picture of rare excellence and pathos. Here are the hapless lovers, who, perhaps, with all their present pain and anxious forebodings, little think how soon Death will remorselessly tear them asunder. The picture has a deep, general interest, independent of its special motive. It won a medal in the Salon of 1875. The artist studied under Gleyre and Gérôme. See Biography.

GRAVURE, GOUPIL ET CIE

THE PASSING REGIMENT.

FROM THE ORIGINAL PAINTING IN THE CORCORAN GALLERY, WASHINGTON, D.C.

THE PASSING REGIMENT.

[FROM THE CORCORAN GALLERY, WASHINGTON, D. C.]

EDWARD DETAILLE, *Pinx.* GOUPIL & Co., *Gravure.*

FRANCE, although vanquished in the war with Germany in 1870, is now a greater military power than she was in her more boastful days of the third Napoleon; in full preparation, that she shall have no more "regiments on paper" when the next war time comes.

The visitor to Paris may witness, any day, the scene painted by Detaille, passing along the Boulevards Italian, Poissonière and St. Martin.

The exact spot chosen by the painter is opposite one of those splendid arches erected by "Louis the Grand," several of which are scattered about Paris, as memorials of the "Grand Monarch."

The arch in the picture is known as "The Porte St. Martin," being at the entrance to the Rue St. Martin, branching from the Boulevard St. Martin.

The great marvel of this painting is its wonderful perspective. Viewed through a hand glass, you can see the miniature-finished perfect heads of the soldiers and their escorts stretch away along the boulevards, as far as the eye can reach. The snow-covered roof, the umbrellas and omnibusses, and the mounted officers in the middle of the marching infantry, aid the illusion; on the extreme right is Detaille's preceptor, Messonier, his hands in his coat pockets. Altogether this is one of Detaille's best pictures, and the gem of the Corcoran Gallery, at Washington.

GUSTAVE DORÉ, PINX. GRAVURE, GOUPIL ET Cie

THE MARSEILLAISE HYMN.

The Marseillaise Hymn

Gustave Doré, *Pinx.* Goupil & Co., *Gravure.*

AS the French people, driven to despair, were rising against wrongs that made life insupportable, a young officer, Roget de L'Isle, composed a song that thrilled all his countrymen with a wild passion of patriotism. In the language of Carlyle, "the sound of it did tingle in men's veins, and whole armies and assemblies did sing it, with eyes weeping and burning, with hearts defiant of death, despot, and devil." Doré's stirring picture tells its own story. The central figure is the very incarnation of outraged Liberty come to avenge her wrongs. The people crave but a leader, and under Liberty's standard they rush to death as to a banquet. From every house, from the streets, and from every sphere of life, old and young, men and boys, flock to swell the ranks of the troops. And as they march they sing:

Ye sons of France, awake to glory!
Hark! hark! what myriads bid you rise!
Your children, wives, and grandsires hoary,—
Behold their tears, and hear their cries!
Shall hateful tyrants, mischief breeding,
With hireling hosts, a ruffian band,
Affright and desolate the land,
While liberty and peace lie bleeding?

To arms! to arms! ye brave!
The avenging sword unsheathe!
March on! march on! all hearts resolved
On victory or death!

Now, now, the dangerous storm is rolling,
Which treacherous kings confederate raise;
The dogs of war, let loose, are howling,
And lo! our fields and cities blaze.
And shall we basely view the ruin,
While lawless force, with guilty stride,
Spreads desolation far and wide,
With crimes and blood, his hands imbruing?
To arms! to arms! ye brave! etc.

With luxury and pride surrounded,
The bold, insatiate despots dare—
Their thirst of gold and power unbounded—
To mete and vend the light and air.
Like beasts of burden would they load us,
Like gods would bid their slaves adore;
But man is man, and who is more?
Then shall they longer lash and goad us?
To arms! to arms! ye brave! etc.

O Liberty, can man resign thee,
Once having felt thy generous flame?
Can dungeons, bolts, or bars confine thee,
Or whips thy noble spirit tame?
Too long the world has wept, bewailing,
That Falsehood's dagger tyrants wield;
But Freedom is our sword and shield,
And all their arts are unavailing.
To arms! to arms! ye brave! etc.

L. E. LEBUFE, PINX

GRAVURE. GOUPIL ET Cie

CHARITY.

CHARITY.

L. EDWARD DUBUFE, *Pinx.* GOUPIL & Co., *Gravure.*

EDWARD DUBUFE, born in Paris in 1818, officer of the Legion of Honour, studied under Paul Delaroche; in his earlier career he devoted himself to religious subjects, but of late gives his whole attention to portrait painting.

The noble example of this artist which we have chosen as a representation of his style, is a theme grateful to all generous minds.

The Lady Bountiful moves in her unostentatious mission like a veritable angel, and the beautiful face of the missionary, the practical evidence of her kindness, and the grateful attitude and expression of the recipients, all mark a result that can only be accomplished where the artist's whole heart goes with his work.

We are reminded of the words of Holy Writ, "And now there remain, Faith, Hope, Charity, these three; but the greatest of these is Charity."

CAROLUS DURAN, PINX.

GRAVURE, GOUPIL ET CIE

MLLE. CROIZETTE.

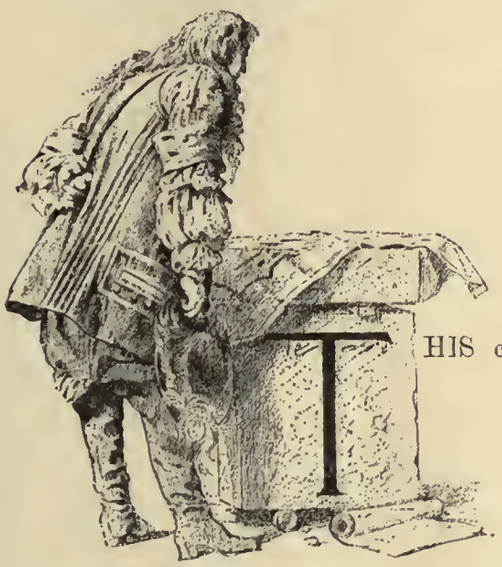
FROM THE ORIGINAL PAINTING IN THE GREEN ROOM OF THE THEATRE FRANCAIS, PARIS.

GEBBIE & CO

M'LLE CROIZETTE.

(FROM THE ORIGINAL PAINTING IN THE GREEN ROOM OF THE THEATRE FRANCAIS, PARIS.)

CARLOS DURAN, *Pinx.* GOUPIL & Co., *Gravure.*



THIS combination of a study of a very pretty lady on a splendid horse by the fresh blue sea may be called a family picture. M. Carlos Duran married the sister of Mad'lle Sophie Croizette, the celebrated French actress. Her brother-in-law, in this portrait, has placed her on horseback by the sea, with its long line of coast and its endless perspective. In our collection of French Art we have given three portraits of their most celebrated actresses, viz.: Sarah Bernhardt, by Bastien-Lapage; Blanche Barretta, by Louisa Abbema; and Sophie Croizette, by Carlos Duran.

The career of Sophie Croizette has been one of steady increase in the public favour. Born at St. Petersburg, in March, 1847, of French parentage, she was educated in the schools of Versailles, passed her examination for a teacher in Paris, and, for a time, hesitated in the choice of a career, but becoming acquainted with M. Bressant, he introduced her to the public in the Gymnase Theater, and after playing in minor parts, she quickly controlled the "leading business" till her supreme triumph in *The Sphinx*, in which, dying by poison, she, by some chemical mystery, contrived to turn a pale-green colour after death. This picture was one of the most prominent in the French section of the Centennial Exhibition of 1876, and won for its master a medal of the first class. Mad'lle. Croizette has figured as model to several artists, among others, to M. Jules Lefebvre, who exhibited her beautiful form at the Salon of 1870, as *Truth*. This painting now, in its superb nudity, graces The Gallery of the Luxembourg.

P. N. A. FEYEN PERRIN, PINX.

GRAVURE, GOUPIL ET Cie

RETURN OF THE FISHERS AT LOW TIDE.

Return of the Fishers at Low Tide.

François-Nicolas-Augustin Feyen-Perrin, *Pinx.* Goupil & Co., *Gravure.*

FEYEN-PERRIN has invested his homely subject with a poetic charm. The composition, though so simple, could hardly be more effective. The curve given to the procession of fishers is very pleasing to the eye, while the sense of distance is admirably conveyed by the lessening figures and by the dim, watery horizon, where "the stately ships go by." The realism of the picture is noble and refined. So much depends upon the spectator's eye and heart! Those who look for what is coarse and common, seldom fail to find it; but our artist has detected in these humble "toilers of the sea," a certain dignity,—a something worthy of our thoughtful regard. The girls in the foreground are of a fine physical type. If we look through the throng of faces we find a variety of expressions, but the prevailing one is denoted by the grave countenance of the man with the pipe. These, evidently, are people who feel the pressure of life's burdens. They symbolize the myriads of earth's toiling masses, and as we listen to their passing footfalls, we seem to hear

"The still sad music of humanity."

This painting was the artist's contribution to the Salon of 1880.

JOSÉ FRAPPA, PINX

GRAVURE, GOUPIL ET Cie

THE WARM HAND.

The Warm Hand.

Jose Frappa, *Pinx.* Goupil & Co., *Gravure.*

MORE excellent illustration of the caustic passage, "Men are but children, of a larger growth," was never more faithfully portrayed than in Frappa's picture of *The Warm Hand.*

Every schoolboy knows the game of "Buck! Buck!! Buck!!! How many horns do I hold up?" To which question the kneeler in the position of the guesser, in the picture, ventures the guess, and if right he is released, if wrong, he has to bear the infliction of a stipulated number of slaps.

It is perhaps a daring innovation to introduce priests as participators in such a game, but human nature is human nature, in prince, priest, or protestant alike, and a more likely game, for a lot of solemnity oppressed monks, debarred from nearly every pleasure common to the rest of mankind, in a period of recreation, than "Hot Hand" or Warm Hand could not be suggested. Every face and figure is a study, from the "slipper wielder," whose brawny arm is laying it on "with a will," to the "Cushion" who hastily points to the coming Abbot, lifting his hands in holy horror, at such a scene!

Frappa was born at St. Etienne in 1845; was a pupil of M. Comte, and is now a resident in Paris.

EUGÈNE FROMENTIN, PINX. GRAVURE, GOUPIL ET Cie

FALCON CHASE IN ALGIERS.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.

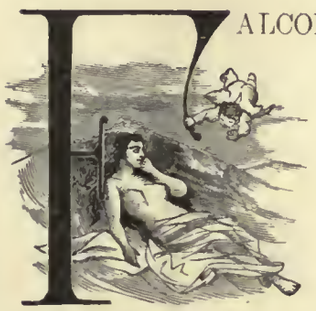
GEBBIE & CO.

FALCON CHASE IN ALGERIA:

THE HAWK'S REWARD.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.)

EUGÈNE FROMENTIN, *Pinx.* GOUPIL & Co., *Gravure.*



FALCON-HUNTING was introduced into Europe from the East, and the pastime has a peculiar interest from the fact that it was almost the only out-door sport in which women of rank in the Middle Ages took an active part. While this sport has now almost disappeared from Europe, it is still in high favor in its ancient home, the East. The Italian historian, Cibrario, gives the following interesting account of a falcon-chase:

"The sportsmen rode out with their falcons resting on their strongly-gloved wrists. When a bird was discovered suited to the nature and the habits of the falcon, the little hood which covered its eyes was drawn off, and the falcon rose in rapid circles high above its destined prey; if the quarry was a small bird, she then suddenly swooped (or *stooped* as the phrase was) directly upon her victim; but if the latter was a large and powerful bird, formidable in beak and wing, the falcon was cautious and cunning in her advances, turned and wheeled with great dexterity, seizing only the favorable moment to strike. Having secured the prize, she swept in large circles over the head of the falconer, and finally presented him the booty; the falconer put it in the game-bag, and then set before his falcon the food prepared for her. Falcons which soared high and pursued birds of lofty flight were called *altani;* others took a lower but more extended range; some were for the inland country, others for aquatic birds. These last were assisted by dogs. When, for example, a flock of herons is discovered, the falconer approaches them secretly and suddenly beats a drum before the herons can get sight of the falcon, otherwise they would not dare to rise. Frightened by the drum, they take to flight; then the sportsman lets loose his falcon, and while she prepares to seize the herons in the air, the barking of the dogs prevents the poor birds from hiding again in the water. Eagles and falcons of the largest species may be trained for this chase, and they will even take foxes and hares."

In M. Fromentin's spirited painting we observe on the right a group of mounted chiefs with falcons on their wrists, watching some Arabs in the foreground who deliver to the falcons the hare that they have just seized. The picture is replete with charms of color. The brilliant costumes and rich caparisons, and the luminous landscape, form a harmonious *ensemble.* M. Fromentin is unequalled in the delineation of African subjects. He has achieved literary as well as artistic renown.

JULES GARNIER, PINX.

GRAVURE, GOUPIL ET Cie

THE DAY OF THE FETE.

THE DAY OF THE FETE.

JULES GARNIER, *Pinx.* GOUPIL & Co., *Gravure.*

ONE of the most interesting pictures of the Salon of 1879 was Jules Garnier's picture of *The Day of the Fete*, wonderful in its brilliancy of color, motion and animation.

The scene is in Flanders at the height of the Carnival. Young men and women are going about singing and dancing, and in skilful contrast, monks are reciting their prayers.

The youngest monk carrying the wallet, in which he has collected alms for the community, looks wistfully, timidly and nervously at the enjoyment which he in his austerity has forsworn.

The Falstaffian monk in the centre is perhaps "on the fence," whether to bestow some kindly sympathy on the innocent enjoyment of the scene, or join his left-hand friend in deep disgust at such levity. Altogether the picture is one that once seen can never be forgotten, for all parties, (priests included) are enjoying themselves in their own way with a remarkable unanimity.

Garnier, decidedly one of the best painters of France, will receive due notice at the proper place in the History.

A. GENDRON, PINX

GRAVURE. GOUPIL ET C^IE

THE TRIBUTE TO THE MINOTAUR.

The Tribute to the Minotaur.

Auguste Gendron, *Pinx.* Goupil & Co., *Gravure.*

PLUTARCH has furnished the artist with the subject for this painting. Gendron was one of Paul Delaroche's favourite pupils who, nearly thirty years ago, in 1855, achieved the distinction of Chevalier of the Legion of Honor. "The Tribute to the Minotaur" is one of his latest pictures, and the reader need not be told how well it tells the sad story of mythology attributed to the polished but superstitious Greeks of the legendary age. The Minotaur was believed to be a monster with a human body and a bull's head, the offspring of the intercourse of Pasiphaë with the bull, sent from the sea to Minos, who shut him up in a Crossian labyrinth, and fed him with the bodies of the youths and maidens whom the Athenians, at fixed times, were obliged to send to Minos as tribute. The monster was slain by Theseus.

The picture shows the arrival of the boat from Athens, at the entrance to the labyrinth with the periodical tribute, and the boatman winds his horn down the foul cave to announce his presence with his hopeless victims.

J L GEROME, PINX.

GRAVURE, GOUPIL ET Cie

THE TWO AUGURS.

The Two Augurs.

J. L. Gérome, *Pinx.* Goupil & Co., *Gravure.*

THERE is an ancient saying which has come down to modern times, "Two augurs can never encounter each other without laughing."

Gérome has reproduced the Roman sanctum, the sacred chickens fed with consecrated oats, a bag of which one of the worthies has dropped, in his "appreciative roar" at the funny comment his brother is making concerning the divining wand, or *lituus*, which he gingerly holds between his finger and thumb.

The plain meaning of the two ancient priests is simply this, "What jolly humbugs we are—and how softly the people accept our humbug." This satire of Gérome's is a many-edged weapon—though pointed directly at the exploded ancient Roman mythology, it has a far wider application. The Delphic Oracle of the Greeks, the mysteries of Isis and Osiris of the Egyptians, and the faiths of other mighty nations have been shown to be no sounder than that represented by Augurs of the Romans; and in our own days, we each who differ from each, believe that the tongue of the priest of the sect in which we don't believe, may be found in his cheek as he meets his brother —our own belief being the only truthful and genuine faith in which no tongues in the cheek are to be found.

J L.GEROME, PINX.

GRAVURE, GOUPIL ET C^IE

ALCIBIADES AND ASPASIA.

Alcibiades at the House of Aspasia.

J. L. Gérome, *Finx.* Goupil & Co., *Gravure.*

In Plutarch the story is told of that wonderful Greek dandy, that privileged character who was allowed to commit every prank that came into his head, to prowl through the city at night with his fellow-revelers and upset the marble statues, to invite himself to everybody's dinner-table and be considered an acquisition and a boon, to create a blockade in the middle of the road by flinging himself into the dust before the carts, to outshine all the men and captivate all the women. When Aspasia the blue-stocking, the fair islander from Miletos, came to Athens, with little baggage but her wise head and her fair face, Alcibiades, the most impudent lad in Athens, was subjugated in the court of wit and learning she set up. Brilliant *conversaziones*, contests of riddling and levity, recitation of the verses of Sappho and Corinna, the stimulating rivalship of intellect, the pleasant half-dressed carelessness of hot climates and primitive manners, all combined to make Aspasia's receptions the delight of the élite. An exquisite of the third century B. C., could go to the most distinguished salon of Athens without other toilet than a tunic and a glossy skin fresh from the baths. Alcibiades, in his boyhood, found out the wise and easy-mannered islander, and frequented her lodging before that dazzling day when she became known to the older and wiser Pericles, and was promoted to the most exalted equality of consortship that had then occurred in the history of the world. The idle hours of an aristocratic boy, however, are full of snares and unproductive dreams. When the hours of happy lesson teaching began to grow too long, and it seemed as if the young patrician were ready to offer marriage and an equal alliance to the clever, mature stranger, Socrates, who anticipated for his young friend the greatest honors in state and war, was accustomed to go and gradually attract the capricious boy to himself by the charms of a still more brilliant and winning faculty of dialogue.

Although the handsome and gifted Alcibiades is made the central figure of the scene, he, in point of fact, receives less attention from the spectator than Socrates, whose familiar features and burly form are at once recognized. This is rather gay company for an old philosopher to be found in. If the aged and sober woman in the doorway be Xantippe, she can hardly be blamed for being impatient to withdraw her husband from such surroundings. Xantippe has the reputation of being a scold; and no doubt she earned it: but who knows the amount of provocation she had? She was doubtless a much neglected woman, and if the whole story of her life were told, perhaps we might pity as much as blame her. The architectural accessories, at once realistic and tasteful, are an important and delightful element in the charms of the picture.

GEROME PINX GRAVURE GOUPIL ET Cie

THE WALL OF SOLOMON.

The Wall of Solomon.

J. L. Gerome, *Pinx.* Goupil & Co., *Gravure.*

THE Jews of Jerusalem and the neighboring cities are in the habit of going on a certain day, once a year, to weep and wail before a wall which they believe to be a part of the original Temple of King Solomon, unaltered by Herod and unspoiled by Titus. Here we see the types of venerable Rabbis, with their Semitic profiles, their wealth of crisped locks, their rich and trailing gaberdines, fondly caressing the venerable stones, kissing the joints of the wall, carrying off the tufts of weeds for souvenirs, bruising themselves against the rough ruins in fond embraces. Through their thoughts passes that exquisite series of psalms which used to be sung by pilgrim Hebrews as they walked in happy bands to the Temple at Pentecost, in the day of its splendor and greatness. "I had rather be the doorkeeper in the house of the Lord than dwell in the tents of wickedness." The glories of the day when the Temple was a sacred trysting-place, a mystery of holiness with its incense and impenetrable Veil, has changed in these days to devastation and ruin. But the stones remain, one upon the other, and the ancient Hebrew can magnify them through his tears into the rich masterpiece of Tyrian architecture which arose in grandeur for Solomon, without noise of hammer or of saw.

J.L.GEROME, PINX.

GRAVURE . GOUPIL ET Cie

PHRYNE BEFORE THE TRIBUNAL.

THE MASTERPIECES OF FRENCH ART.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF M[illegible]

PHRYNE BEFORE THE TRIBUNAL.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF M. SCHRODER, LONDON.)

J. L. GEROME, *Pinx.* GOUPIL & Co., *Gravure.*

HRYNE, one of those brilliant women whom an era of comparative female bondage drove to a desperate publicity of manners and freedom of career—in no other way could a Greek woman secure an education or study the conversation of eminent men—was so celebrated for her beauty that she was received by the dazzled populace when she appeared like a revelation of the divinity. Artists scrupled not to make her portrait and call it a goddess. Her beauty procured for her so much wealth, that she is said to have offered to rebuild the walls of Thebes, after they had been destroyed by Alexander, if she might be allowed to put up this inscription on the walls:—"Alexander destroyed them but Phryne, the hetiara, rebuilt them."

She had among her admirers, Alexander and Philip, and the beauty of her form served as models for some of the greatest works of art. When brought before the courts on an accusation of disease, by Eutheus, the fortunate Phryne was saved by the lucky presence of mind of her lawyer Hyperides. When the tribunal was on the point of deciding against his client, the orator suddenly snatched aside her mantle, and bared that perfect form which every artist had declared worthy of a goddess. Unable to keep up their judicial gravity, the whole areopagus yielded to a gallant impulse, and acquitted the white soft captive, whose defenceless nudity cowered before them. The artist represents with vivid force this master-stroke of forensic skill. A more beautiful, a more pitiful and appealing attitude than Phryne's, has hardly ever been invented by a modern artist. The tender shuddering approach with which the dimpled knees and feet cower against and hug each other,—a new pose in art—the beautiful shelter which the rounded elbows form for the face, out of which looks an eye not quite unconscious of conquest, altogether impress one with a form of novelty and unexpected grace. The flying drapery, switched aside for a moment by the advocate, is a thing immensely difficult to design, and perfectly successful in its sense of movement and accidental lines. The benches of gray-beard archons and areopagites, convinced of her blooming health and dazzled out of all decorum, and helpless before the vision of beauty as the old men of Troy, when Helen came upon the wall, are painted with variety and bravura, even rare for Gérôme.

J.L.GEROME. PINX.

GRAVURE, GOUPIL ET Cie

THE PLAINS OF THEBES.

The Plain of Thebes.

J. L. Gerome, *Pinx.* Goupil & Co., *Gravure.*

VEN the most prosaic mind must swell with emotion on beholding the ruins of Thebes, in the Bible called No, or No Ammen. It is situated in the central part of upper Egypt, on both banks of the Nile. This gigantic city, whose ruins still excite astonishment, was believed to be the most ancient town of Egypt, and its original metropolis. Its original circumference is stated to have been 140 stadia. Its most flourishing period appears to have been about 1600 B. C., when, according to Aristotle, the whole country of Egypt bore the name of Thebes.

Homer speaks of the splendour, greatness and wealth of Thebes, and calls it "the city of a hundred gates," each of which sent out "two hundred men with horses and chariots." The Persians, under Cambyses, captured and destroyed the city. After this calamity the city never recovered its former greatness. What remained of it was in turn pillaged by the Greeks and afterwards by the Romans, and finally, the Christians, in their religious zeal, destroyed as much as they could of what remained of the works of the ancient idolaters.

At present, in its desolation, the site of the city is occupied by four villages. Luxor and Carnac on the eastern, and Gournon and Medi-net-Abou on the western side of the river. The buildings and sculptures extant are the most ancient in Egypt. The ruins, chiefly consisting of colossal sphinxes and obelisks, occupy nearly the whole extent of the valley of the Nile.

Now, the ruined statues of King Memnon, fabled of old to sing at sunrise, form the conspicuous heroes of this wide desert scene, where all seems colossal, strange, adapted to another scale than that of humanity. The "beasts of mountain back" wander in caravans through the solitude, their large gaunt forms adding to the unfamiliar weirdness of the view, without making it seem more hospitable or adapted to mankind, and without comforting its awful loneliness. Another civilization has supervened upon that represented by these statues; but it is that of the nomad, the caravan, of the unfixed, unhoused Ishmael, straying from point to point, where the old kings of the country "made desolate houses for themselves." For thousands of years previous to the conquest of Alexander, the dynasties of ancient Egypt developed themselves without race-change, and during centuries of this succession the effigies of Memnon sang to the audience of faithful Egyptian loyalists. But the silence of Egypt, now that the idols are broken and the longest of known dynasties is ended, is no improvement on the primitive fantastic civilization. The sepulchre of a race that has bloomed and faded. Egypt meets the eye with a lesson of lasting death. Other lands tempt by their beauty, by their capacity of improvement; Egypt fascinates by its stability of ruin, and by its story of a splendid past, written in granite. Of all the artists whom genius has given a mission to penetrate into this place of awe, and bring back the record of its desolation, none equals Gérôme in the tangible distinctness of the impression he leaves; he seems to carve his national types in adamant, and fetch them up to the eye as a series of images that can be weighed. felt, and estimated.

FELIX HENRI GIACOMOTTI PINX.

GRAVURE, GOUPIL ET Cie

ABDUCTION OF AMYMONE

FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG

The Abduction of Amymone.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG).

FÉLIX-HENRI GIACOMOTTI, *Pinx.* GOUPIL & Co., *Gravure.*

IN the classic myths, offspring of a fervid imagination, half religious and half romantic, poets and artists find a peculiar fascination and an exhaustless supply of themes for poetic and pictorial representation. The gods of those early days were almost everything but moral; and that being the case we can only wonder that the people were in any degree strict in their virtues; for it is not usual for votaries to equal, much less to exceed, the morality of the divinities they worship.

Our artist depicts an incident in the life of Amymone, the beautiful daughter of Danaus and Elephantis. Her parents had just moved into Argos, which country, in consequence of some offence given to Poseidon (the chief sea god,—the Neptune of the Romans), was suffering from a drought. Amymone was therefore sent out in search of water. While on this quest, she espied a stag, and being something of a huntress she could not resist the temptation to have a shot at it. Alas! she little dreamed of the trouble that this attempt to combine business and pleasure was to make for her. Missing the stag, her arrow struck a sleeping satyr, who at once furiously pursued her. The terrified maid cried aloud to the god Poseidon for succor. Her cries were heard; the god appeared; and he delivered her, did he not? Oh, yes! but only that he might appropriate her to his own use. A great deliverance, truly! As disinterested as that of the friendly shark who took the poor sailor in out of the wet.

The artist has conceived the heroine as borne over the waves by Poseidon's ministers, the tritons, towards his abode beneath the sea. The grouping of the figures, the skillful treatment of the drapery, the liquid and transparent water, the effect of distance and, above all, the superb drawing, form an admirable *ensemble.*

FIRMIN GIRARD, PINX. GRAVURE, GOUPIL ET Cie

THE GOD-MOTHER'S GARDEN.

THE GOD-MOTHER'S GARDEN.

FIRMAN GIRARD, *Pinx.* GOUPIL & Co., *Gravure.*

LET us describe one of the prettiest and freshest pictures of modern times. Firman Girard has, undoubtedly, the eye of a poet, as well as the hand of the expert painter, to stamp an occurrence and subject of the most commonplace character with all the genius of everlasting beauty,

The simple story is, a mother, with her little daughter, pays the child's god-mother a visit, and are invited into the godmother's garden to gather a nosegay. Every-day enough the subject is to be sure, and in the hands of many artists, common-place enough would the representation have been, but here we have the trees and shrubs crisp with elegance, the white and pink chrysanthemum, contrasted with the dark trailing velvet costume of the godmother, and that again contrasted with the fluffy fur-trimmed white jacket of the god-child, led by the hand by her elegantly dressed, splendidly developed, mamma.

Perfection everywhere, and the crowning perfection, the picture of youthful loveliness in the young womanhood in the god-mother.

Firman Girard was born at Poucin and was a pupil of Gleyre. He won a medal of the third class in 1863, and one of the second class in 1874. He was decorated Chevalier of the Legion of Honour in 1880.

JULES GIRARDET, PINX

GRAVURE GOUPIL, ET Cie

EPISODE IN THE SIEGE OF SARAGOSSA.

Episode in the Siege of Saragossa.

Jules Girardet, *Pinx.* Goupil & Co., *Gravure.*

EARLY in the nineteenth century, during the Peninsular War, Saragossa was twice besieged by the French, and its defence was one of the bravest and most stubborn on record. The city was first invested June 15th, 1808, but after forty-nine days of fierce attack and resistance, the siege was raised, only to be recommenced December 20th of the same year. After thirty-nine days more of bombardment, the city was entered by the enemy, January 27th, 1809. The defence, however, did not cease. The citizens fought from street to street and from house to house, until February 22d, when, after a loss, by disease and war, of some 60,000 lives, the city capitulated. M. Jules Girardet has illustrated, with signal ability, one of the terrible incidents in this memorable struggle. The soldiery have forced their way into a church that had furnished a strong cover of defence; and, maddened by the unyielding resistance, they have spared not even the priests at the altar. The record which furnished the painter's text is as follows:

"Fire! said an officer.

. . . . . .

The monk, supporting himself with one hand on the edge
Of the altar, still essayed to bless us.

. . . . . .

'Et Spiritus sanctus!'

Amen! cried a drummer, with a burst of laughter."

The painting is an eloquent witness to the dehumanizing influence of war. As a picture, the work takes high rank. The composition is excellent; the figures are vitalized with appropriate action; the piers and vaulting of the grand edifice are rendered with rare fidelity; the lighting is superb. It was the artist's contribution to the Salon of 1881.

P.F.E.GIRAUD. PINX.

GRAVURE, GOUPIL ET Cie

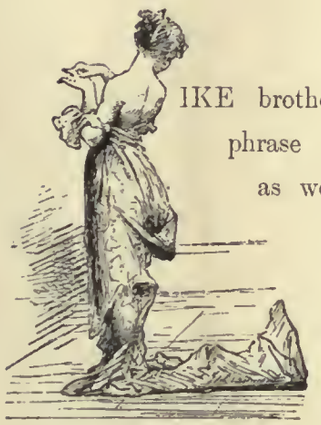
THE DEVISA.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG

THE DEVISA.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.)

PIERRÉ-FRANÇOIS-EUGÈNE GIRAUD, *Pinx.* GOUPIL & Co., *Gravure.*



LIKE brothers in taste, if not in greatness of character, we may apply the accusing phrase "butchered to make a Roman holiday," in spirit to the Spaniards as well as to the Romans. As the populace of ancient Rome—women as well as men—crowded the arena and witnessed with delight bloody and mortal combats between man and beast and man and man, and surveyed with heartless unconcern the mangled corses that strewed the ground, even so the people of Spain flock with enthusiasm to their national sport of bull-fighting and find a savage delight in the torture and slaughter of the animals, and a still more exquisite thrill in the wanton destruction of human lives.

Our artist introduces us to one of these tragic amusements, and a painful scene it is. A *torreador* mortally wounded is conducted into the chapel (strange combination of chapel and arena!) to die. Pausing at the door of the sanctuary, his eyes, in which the death film is already seen, turn with lingering fondness to his fainting loved one, while he reaches towards her, as a last token of honor and devotion, the *devisa* (a knot of ribbons) which he has torn from the bull.

Such a scene might well sober the excited crowd and send them in sadness home. But not so. Their sport is not even interrupted. Look but a few paces beyond this dying man and this agonized woman, and see the waving caps and hear the frenzied shouts of the multitude as the sport goes madly on. Surely this picture tells its story and points its moral with signal power.

M. Eugène Giraud was represented in the Luxembourg Gallery by three important works until 1879, when one of them—*Dance in a Grenada Poseda*—received the higher honor of admission to the Louvre. He died in 1871 during the siege of Paris.

P. P. LEON GLAIZE, PINX.

GRAVURE, GOUPIL ET Cie

THE CONJURATION.

FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY

THE CONJURATION.

(FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY.)

PIERRE PAUL LEON GLAIZE, *Pinx.* GOUPIL & Co., *Gravure.*

IVY in his *Early History of Rome* has furnished the subject from which M. Glaize has painted *The Conjuration.*

After the expulsion of the Tarquins several young men, of the first families of Rome, conspired together for the restoration of the exiles. In furtherance of this intention, they met at the house of Aquillius, one of the conspirators, in a lonely part of the city, and according to the custom of the times, took an oath over the dying body of a slave, sacrificed for the purpose, to faithfully, secretly and loyally perform their mission to destroy the Republicans and restore the Royal Tarquins.

The artist has chosen the time when in their mad enthusiasm they pledge each other by drinking the blood of their unfortunate sacrifice.

M. Glaize was born in Paris in 1842, was a pupil of Gerome, and was decorated Chevalier of the Legion of Honor in 1877.

G. GLEYRE, PINX. GRAVURE, GOUPIL ET Cie

HERCULES AND OMPHALE.

FROM THE ORIGINAL PAINTING IN THE MUSEUM OF NEUFCHÂTEL.

HERCULES AND OMPHALE.

[IN THE MUSEUM OF NEUFCHÂTEL]

G. GLEYRE, *Pinx.* GOUPIL & Co., *Gravure.*

AFTER the accomplishment of his Twelve Labours, Hercules was unfortunate enough to kill, in a fit of anger, his friend Iphitus, and although purified from the murder by Dephobus, yet on consulting the Oracle of Apollo at Delphi, he was refused an answer, and learned from the priests that the gods would not be propitiated till he had earned pardon for his crime by three years of absolute slavery.

He accordingly sold himself for three years to Omphale, the widowed Queen of Lydia, and became doubly enslaved by her beauty, he fell so deeply in love with her, as to lead an effeminate life; in order to fulfill his expiation and at the same time be near her person, he spun wool while Omphale wore the lion's skin, his trophy from the Numidian lion.

Gleyre has very skillfully illustrated the story, showing forcibly, by the introduction of Cupid, how love leads the giant by a silken thread. The club of Hercules lies idle on the ground, and the basket filled with spools occupies his attention beside the Queen.

The picture was sold by Messrs. Goupil & Co., of Paris, in 1874, to the directors of the Museum of Neufchâtel.

J. R. GOUBIE, PINX.

GRAVURE, GOUPIL ET Cie

PRESENTING THE TROPHY OF THE FOOT.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF Mr JAMES H. STEBBINS, NEW YORK.

PRESENTING THE TROPHY OF THE FOOT.

(FROM THE GALLERY OF MR. JAMES H. STEBBINS, NEW YORK.)

J. R. GOUBIE, *Pinx.* GOUPIL & Co., *Gravure.*

LIKE an illustration for the pages of "Handley Cross;" M. Goubie, with all the cunning of John Leech, gives this charming sporting view.

Dogs and horses, and high-toned "lords and ladies gay," on pampered steeds, have reached the finish of the hunt in the death of the stag.

This health-giving sport is not practiced to any extent in America, but in the British Isles, and in France it is the weekly custom of ladies and gentlemen of leisure, to meet, with a pack of hounds, to chase the fox or stag across the country, and in France the stag hunt is most popular. We cannot better describe the scene, than by quoting Scott's celebrated "Hunting Song:"

"Waken, lords and ladies gay,
On the mountain dawns the day,
All the jolly chase is here
With hawk, and horse, and hunting spear;
Hounds are in their couples yelling,
Hawks are whistling, horns are knelling,
Merrily, merrily, mingle they,
'Waken, lords and ladies gay.'

Waken, lords and ladies gay,
The mist has left the mountain grey,
Springlets in the dawn are steaming,
Diamonds on the brake are gleaming;
And foresters have busy been,
To track the buck in thicket green;
Now we come to chant our lay,
'Waken, lords and ladies gay.'

Waken, lords and ladies gay,
To the green-wood haste away;
We can show you where he lies,
Fleet of foot, and tall of size;
We can show the marks he made,
When 'gainst the oak his antlers frayed;
You shall see him brought to bay,
'Waken, lords and ladies gay.'

Louder, louder chant the lay,
Waken, lords and ladies gay!
Tell them youth, and mirth, and glee,
Run a course as well as we;
Time, stern huntsman! who can baulk,
Staunch as hound! and fleet as hawk;
Think of this, and rise with day,
Gentle lords and ladies gay."

In M. Goubie's picture the stag has been run down, and the Diana of the Hunt is being presented with the right front foot of the stag, "The Trophy of the Hunt."

PLEASURES OF THE GARDEN.

FROM THE ORIGINAL PAINTING BY PIERRE MIGNARD IN THE SALON OF SAINT-CLOUD.

THE LAST JUDGMENT. (FRAGMENT.)

FROM THE ORIGINAL PAINTING BY JEAN COUSIN, IN THE LOUVRE

THE PERFECT MASTER.

FROM THE ORIGINAL ALLEGORICAL PAINTING BY EUSTACHE LE SUEUR, IN THE GALLERY OF ROHAN CHABOT.

SEE LE SUEUR'S BIOGRAPHY
IN THE HISTORY.

Hercules Combating the Centaurs.

FROM THE ORIGINAL PAINTING BY BON BOULOGNE IN THE GALLERY OF THE LOUVRE.

SUSANNAH AT THE BATH.

FROM THE ORIGINAL PAINTING IN THE LOUVRE, BY JEAN-BAPTISTE SANTERRE.

THE OFFERING TO VENUS.

FROM THE ORIGINAL PAINTING IN THE ROYAL GALLERY OF DRESDEN, BY JOSEPH-MARIE VIEN.

DANJOU.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF VERSAILLES, BY HYACINTH RIGAUD.

SEE RIGAUD'S BIOGRAPHY
IN THE HISTORY.

LAJOUE AND FAMILY.

FROM THE ORIGINAL PAINTING IN THE GALLERY AT VERSAILLES, BY JACQUES LAJOUE.

SEE LAJOUE'S BIOGRAPHY
IN THE HISTORY.

HERCULES DESTROYING CACUS.

FROM THE PAINTING BY FRANCOIS LE MOINE IN THE GALLERY OF THE LOUVRE.

DEATH OF VIRGINIA.

FROM THE ORIGINAL PAINTING BY GUILLAUME GUILLON LETHIÈRE, IN THE LOUVRE.

GAME GUARDED BY A DOG.

FROM THE ORIGINAL PAINTING BY FRANCOIS DESPORTES, IN THE LOUVRE.

CUPID QUITTING PSYCHE AT THE BREAK OF DAY.

FROM THE ORIGINAL PAINTING BY LOUIS DAVID

THE VALLEY OF TEMPE.

FROM THE ORIGINAL PAINTING BY FRANCISQUE MILET.

VIEW OF THE HARBOUR OF RIPETTA, ROME.

FROM THE PAINTING BY HUBERT ROBERT IN THE GALLERY OF THE LOUVRE.

DIOGENES THROWING AWAY HIS BOWL ON SEEING A PEASANT DRINK FROM HIS HAND.

FROM THE PAINTING BY NICOLAS POUSSIN IN THE GALLERY OF THE LOUVRE.

TRAJAN GIVING AUDIENCE.

FROM THE PAINTING BY N. COYPEL IN THE GALLERY OF THE LOUVRE.

THE SABINE WOMEN.

FROM THE PAINTING BY L. DAVID IN THE GALLERY OF THE LOUVRE.

FIRST CHAPTER OF THE ORDER OF THE HOLY GHOST,

Held by Henry IV. in the Church of the Convent of the Grand-Augustins, Paris, Jan. 8, 1595.

FROM THE ORIGINAL PAINTING BY JEAN-FRANCOIS DE TROY IN THE LOUVRE.

STORMING OF CONSTANTINE.

FROM THE ORIGINAL PAINTING BY HORACE VERNET, IN THE GALLERY OF VERSAILLES.

THE BATHERS.

FROM THE ORIGINAL PAINTING BY CLAUDE JOSEPH VERNET IN THE GALLERY OF THE LOUVRE.

VENUS BINDING THE WINGS OF LOVE.

FROM THE ORIGINAL PAINTING BY
MME. ELIZABETH-LOUISE VIGÉE-LEBRUN.

THE BLACKSMITH AT HIS FORGE.

FROM THE ORIGINAL PAINTING BY THE BROTHERS
LE NAIN, IN THE LOUVRE.

BONAPARTE, AS FIRST CONSUL.

FROM THE ORIGINAL PAINTING BY JEAN-BAPTISTE ISABEY.

PYGMALION AND GALATEA.

FROM THE ORIGINAL PAINTING BY GIRODET-TRIOSON.

BELISARIUS.

FROM THE ORIGINAL PAINTING BY FRANCOIS GÉRARD, IN THE GALLERY OF THE HERMITAGE, ST. PETERSBURG.

EDUCATION OF ACHILLES BY THE CENTAUR CHIRON.

FROM THE ORIGINAL PAINTING BY JEAN-BAPTISTE REGNAULT, IN THE LOUVRE.

ENTRANCE OF HENRY IV. IN PARIS THE 22ND OF MARCH, 1594.

FROM THE PAINTING BY FRANCOIS GERARD, IN THE GALLERY OF THE LOUVRE.

NAPOLEON ON THE BATTLE GROUND OF EYLAU (9TH FEBRUARY, 1807) PRIOR TO REVIEWING THE TROOPS.

FROM THE ORIGINAL PAINTING BY ANTOINE JEAN GROS, IN THE GALLERY OF THE LOUVRE.

THE RAFT OF THE MÉDUSA.

FROM THE ORIGINAL PAINTING BY J.-L.-A.-T. GERICAULT IN THE GALLERY OF THE LOUVRE.

JUSTICE AND DIVINE VENGEANCE PURSUING CRIME.

FROM THE ORIGINAL PAINTING BY PIERRE PRUD'HON IN THE GALLERY OF THE LOUVRE.

EXTERIOR AND INTERIOR OF A MONASTERY BY THE MEDITERRANEAN SEA

IN THE 13TH CENTURY.

FROM THE PAINTING IN THE LOUVRE, BY FORBIN.

SEE FORBIN'S BIOGRAPHY
IN THE HISTORY.

THE RETURN OF MARCUS SEXTUS.

FROM THE ORIGINAL PAINTING BY PIERRE-NARCISSE GUÉRIN, IN THE GALLERY OF THE LOUVRE.

LOCUSTA TRYING ON A SLAVE THE POISON PREPARED FOR BRITANNICUS.

FROM THE ORIGINAL PAINTING BY XAVIER SIGALON, IN THE MUSEUM OF NIMES.

Assassination of the Duke of Guise.

FROM THE PAINTING BY PAUL DELAROCHE IN THE GALLERY OF THE DUC DE AUMALE.

Entrance of Alexander into Babylon.

FROM THE PAINTING BY C. LE BRUN IN THE GALLERY OF THE LOUVRE.

THE ARRIVAL OF THE REAPERS IN THE PONTINE MARSHES.

FROM THE PAINTING BY LEOPOLD ROBERT IN THE GALLERY OF THE LOUVRE.

THE DEATH OF ROLAND.

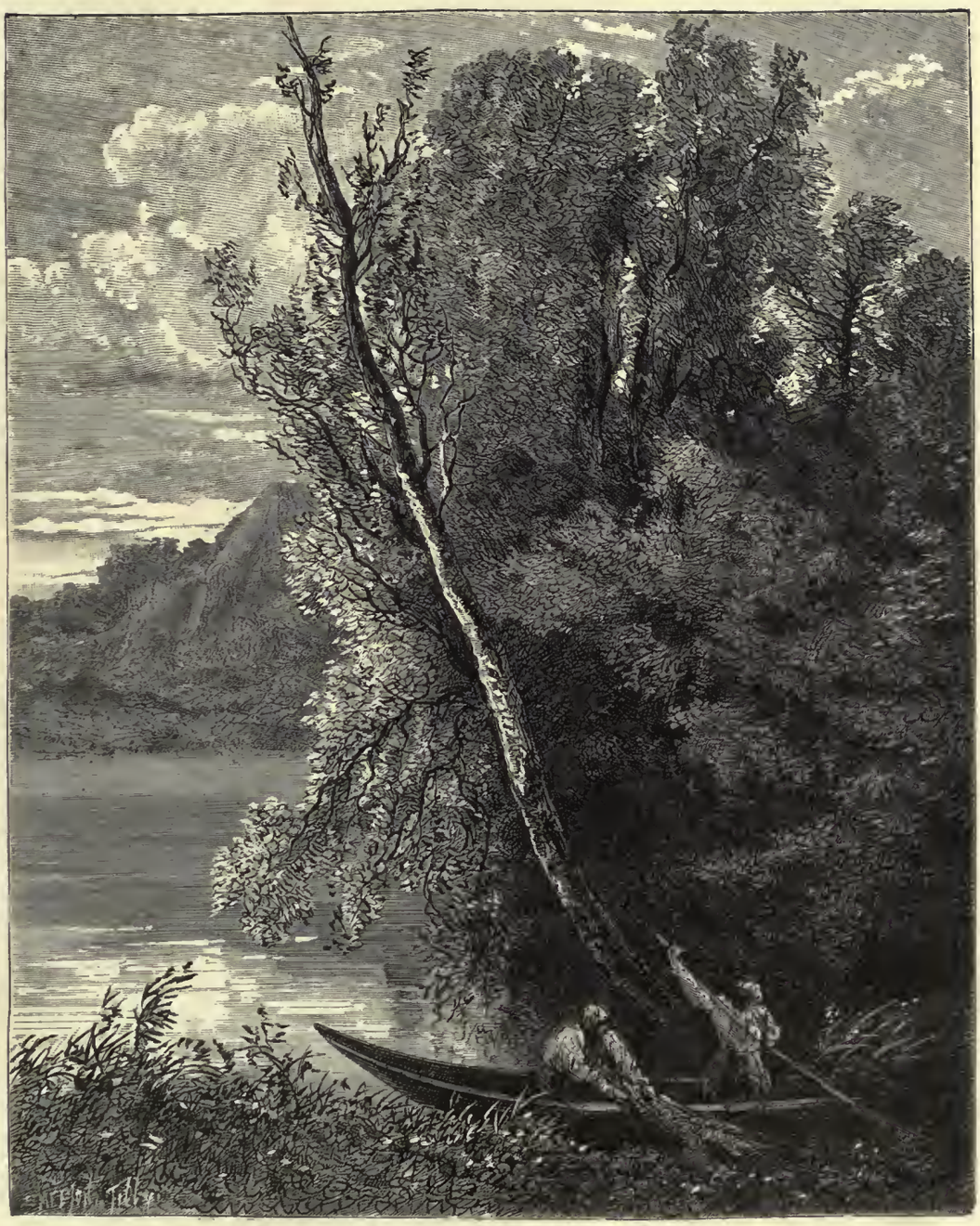
FROM THE ORIGINAL PAINTING BY ACHILLE-ETNA MICHALLON IN THE GALLERY OF THE LOUVRE.

DON QUIXOTE AND SANCHO PANZA.

FROM THE PAINTING BY ALEXANDRE-GABRIEL DECAMPS, IN THE GALLERY OF THE BARON GUSTAVE DE ROTHSCHILD, PARIS.

THE SLEEP OF ENDYMION.

FROM THE PAINTING BY GIRODET-TROISON IN THE GALLERY OF THE LOUVRE.



EVENING.

FROM THE ORIGINAL PAINTING BY JEAN BAPTISTE COROT, IN THE MUSÉE BRUYAS MONTPELLIER.

CHARLES V. AT THE MONASTERY OF SAINT-JUSTE.

FROM THE ORIGINAL PAINTING BY JOSEPH-NICOLAS ROBERT-FLEURY, IN THE COLLECTION OF M. PÉRIÈRE, PARIS.

LION DEVOURING A GOAT.

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CLAUDE LORRAINE, NICOLAS POUSSIN AND GASPAR POUSSIN IN THE ROMAN CAMPAGNA.

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STELLA AT ROME, IN 1698.

FROM THE ORIGINAL PAINTING BY CLAUDIUS JACQUAND.

A SEA PORT AT SUNSET.

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THE SPRING AT NESLETTE, IN NORMANDY.

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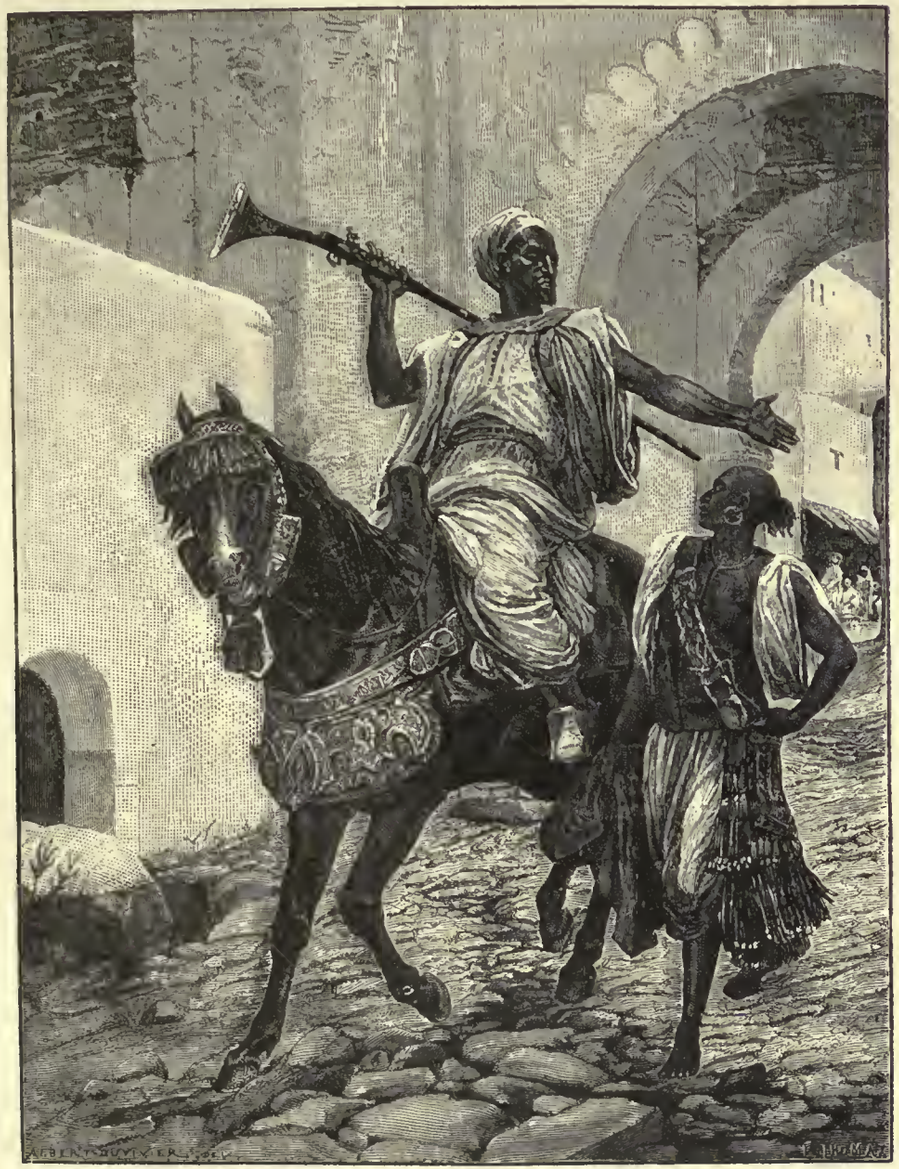
A SPARTAN'S EDUCATION.

FROM THE ORIGINAL PAINTING BY LOUIS MUSSINI, IN THE LUXEMBOURG GALLERY

Rome in its Decadence.

FROM THE ORIGINAL PAINTING BY THOMAS COUTURE, IN THE LUXEMBOURG GALLERY.



ARAB CAVALIER STARTING FOR THE FANTASIA.

FROM THE ORIGINAL PAINTING BY HENRI REGNAULT.

ORPHEUS.

FROM THE ORIGINAL PAINTING BY FRANCOIS-LOUIS FRANCAIS,
IN THE GALLERY OF THE LUXEMBOURG.

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